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NEW YORK, THURSDAY, JUNE 14, 1928

WHOLE NO. 2514



Harry Barnhart



THE KALEIDOSCOPE
SUITE OF GOOSSENS
UNDER EXAMINATION

From left to right: Franklin Dunham, educational director of the Aeolian Company; Eugene Goossens, conductor of the Rochester Philharmonic Orchestra; Percy A. Scholes, noted British music educator and editor of *Audio-graphic Music*, and Capt. McNeil of the *Mauretania*, examining the audiographic record of Goossens' *Kaleidoscope* suite.



RENE MAISON,

Belgian tenor of the Chicago Civic Opera, as he appears in *Lohengrin*. This spring Mr. Maison has been singing in Paris at the Opera Comique. According to reports from his manager, Annie Friedberg, the tenor will remain in America all of next season. (Photo by H. A. Atwell.)



JOHN W. CLAUS,

pianist and teacher of Pittsburgh and also past president of The Musicians' Club of that city, who has studied with eminent teachers in this country and Europe. He is prominently identified with the important musical interests of Pittsburgh, and each season attracts to his studio many earnest students of the piano from the adjacent territory as well as from various adjoining states. Mr. Claus is presented here in a drawing by the young and now well known Pittsburgh artist, William R. Shulgold.



LEROY COLLINS,

tenor, who recently gave a successful New York recital in Steinway Hall. He is an artist pupil of Anita Rio.



ELEANOR SPENCER,

American pianist, now touring in Europe, photographed at the Gates of Pompeii.



MARIE STONE LANGSTON AND BETSY LIST, photographed while on a recent vacation in Atlantic City.



ALL ALONE!

Allen McQuhae waits for the train at the Provo, Utah, station, 5100 feet in the air.



MARTHA
ATTWOOD

(right), soprano of the Metropolitan Opera Company, with her accompanist, Lois Townsley. Miss Attwood recently returned to New York from a Southern tour which resulted in many reengagements. Paragould and Blytheville, Ark., and Yazoo City, Miss., have reengaged her for appearances in the fall. Her concert in Helena, Ark., brought her a return engagement in twelve days and also an appearance for the early part of next season, and Meridian, Miss., secured her for a return date in July and also another appearance in the fall. Miss Attwood was so well received in Jackson, Miss., that she will conduct a week's master class there and also appear in concert again in the autumn.



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Paris Mozart Festival, Under Bruno Walter, Opens Triumphantly

End of Vienna Season Also Brings Fine Performances—Jeritza Makes Paris Debut—
Honegger Conducts Paris Première of
Judith—International Celebrities
Crowd Concert Halls—Hallie
Stiles Scores as Mélisande

PARIS.—It is difficult to imagine a scene more brilliant or triumphant than the opening of the Mozart Festival at the Théâtre des Champs Elysées. Given under the auspices of the Société Universelle de Théâtre and representing every prominent name in politics, in the arts or in society, the event assumed proportions such as only Paris knows how to carry with an air of elegance and triumph. The beautiful theater, with its severely modern lines in gold with rose velvet, shimmered with jewelry and glittering gowns, softened by the ermine and chinchilla that the cold brought out in abundance. Everybody was there, from the President of the Republic to a few of the better known critics. Seats could not be bought or begged.

The opera selected for this gala night was Don Giovanni. When Bruno Walter appeared the audience stood up to applaud him with that charming cordiality which one sees only at the smartest Parisian gatherings. Although announcements were made that Walter would permit no late entrances after the curtain was up, disorder reigned in the hall after his appearance, the electricity in the air kept everybody standing, there was that sense of something great and unusual happening.

LEIDER'S VOICE A REVELATION.

The orchestra of the Société des Concerts du Conservatoire under the magic of Walter's leadership performed with a sensitiveness and finesse such as we seldom hear in Paris. The Don was most effectively sung by Mariano Stabile of La Scala. Alexander Kipnis of the Berlin and Chicago Operas made a vocally and histrionically interesting Leporello, showing a powerful voice of fine quality. The Donna Anna of Frieda Leider of the Berlin Staatoper was well seconded by a Parisian René Maison, as Ottavio. The beauty of Mme. Leider's voice was such a revelation that during the intermission it was the main subject of comment. Maison showed an improvement in his voice, since his debut in Resurrection last year, that was remarkable and the scenes with Leider were moments of sheer delight. Mme. Ritter-Ciampi sang Donna Elvira with musicianship and understanding, the timbre of her voice unfortunately not always being at the height of her interpretation. Renée Destanges was a charming Zerlina and Edwin Heyer an appropriately clumsy Mazetto.

The one disappointment lay in the stage decorations which were designed by Professor Strnad of Vienna. They were clumsy and inelegant. The costumes were banal and did not suit the wearers, often accentuating any small personal defects they had. The beautiful large stage of the theater was narrowed down to such an extent that the artists had difficulty in moving about.

The second opera of the cycle is *Così fan tutte*, to be given in Italian, while *Die Zauberflöte* in German, *Entführung* (L'Enlèvement au Sérail) and *Figaro*, both in French, will follow.

Following the account given in my last letter of the season of the Vienna Opera, which ended before the opening of the Mozart Festival, several excellent performances were given, though the general feeling left is one of disappointment. One great artist, Lotte Lehmann, was revealed, however, and all were unstinted in their praise.

JERITZA A "REAL ARTIST"

Tosca, with Jeritza, had been awaited with tremendous interest and Paris was not disappointed. It had never heard or seen the famous diva and it had ears and eyes wide open. Critics, of course, tried to reason about her qualities, but they had to admit that whatever they are she "puts it over." The admission that she not only acted and sang but lived the part is perhaps the biggest compliment she could have. "We have heard many singer-functionaries in this part," said Pierre Mandru in *Comœdia*, "but few real artists. She is one."

The performance of Tristan and Isolde was as perfect a production as the *Fidelio* which opened the season. The honors were showered without stint on Franz Schalk. Helene Wildbrunn was a magnificent Isolde and the Tristan of Gunnar Graarud was emotional and convincing.

HEGER TRIUMPHS WITH ROSENKAVALIER

The Rosenkavalier marked another triumph for the company, principal honors going to Lotte Lehmann. This was preceded by *La Serva Padrona* of Pergolesi and Mozart's *Entführung*, in which the ensemble work was especially admired, and also the work of Robert Heger, the conductor. The closing opera of the series was *Die Walküre*, conducted by Schalk. The performance was ordinary, except for the Sieglinde of Lotte Lehmann and the Siegmund of Graarud.

KOUSSEVITZKY CONDUCTS A NEW HONEGGER

It is scarcely possible to do more than mention the concerts given by world-known artists during this fortnight. Godowsky filled the Opéra to capacity on the same evening that the huge Salle Pleyel overflowed with people for the

opening of the symphony concerts conducted by Serge Koussevitzky. He conducted the Concerto Grosso No. 5 of Handel, *Ma Mère L'Oye* and *Daphnis et Chloé* of Maurice Ravel as well as three works new to Paris. The first represented fragments from the music which Arthur Honegger wrote to Gabriele d'Annunzio's *Phèdre*. The second and third parts of this work were particularly striking in their simplicity and the third had a breadth of treatment and an emotionalism that were powerful and convincing.

ONLY FIFTY WORKS SINCE BACH

The Scherzo of N. Lopatnikoff, a young pupil of Ernst Toch, showed verve, clearness and talent; the work of this composer certainly will bear watching. It was, however, the first performance of Ernst Toch's Concerto for piano and orchestra which roused both enthusiasm and whistling, and endless discussion as to the merits of modern writing. One dear man—I will abstain from giving his name—told me indignantly that since Bach there were not fifty serious

(Continued on page 16)

Chicago Orchestra Salary Crisis Renewed

As was reported in the columns of the MUSICAL COURIER, the past season of the Chicago Symphony Orchestra was made possible by the raising of a \$30,000 subsidy fund to meet the increased wage scale demanded by the Chicago Federation of Musicians. The increase was from \$80 to \$90 a week as the minimum salary per man. On June 9, President Charles H. Hamill, of the orchestral association, notified the musicians that they are at liberty to seek other engagements for next season, as it will not be possible for the association to pay the \$90 salary. A proposition to make a gradual increase each year until the \$90 scale is reached was rejected by the union.

President James Petrillo, speaking for the federation, said: "The Chicago Symphony Orchestra is the only one in the country that operates practically without a deficit."

"Its income is sufficient to maintain the orchestra without help from outside sources. If the union agreed to accept the association's offer it would be among the lowest paid in the country. There is no reason why the symphony players should return to their \$80 a week wage scale."

\$1,000 for a Cantata

The Society of the Friends of Music announces a thousand dollar prize for a cantata. The conditions are as follows:

The composer must be a resident of the United States. The cantata may be sacred or secular and its performance shall require not less than twenty minutes nor more than thirty minutes. It must be written for orchestra, chorus of four parts and solo parts not less than two nor more than four. An organ part is optional. The words may be either Latin, French, English, German or Italian. No original manuscript shall be submitted, but only copies, which must not be in the handwriting of the composer or librettist. Scores must be submitted anonymously with the usual identification mark and envelope with corresponding identification and name and address enclosed. In this envelope must also be enclosed a copy of the conditions and regulations of the contest subscribed by each respective contestant in the presence of two subscribing witnesses.

Where the composer and the librettist are not the same persons the composer alone shall be entitled to the award. Should no score be deemed worthy of award, the contest will be reopened. The prize winning cantata will be performed by the Society within twenty months after the prize is awarded.

For further details address Richard Copley, 10 East 43rd Street, New York City.

Elisabeth Rethberg Triumphs as Egyptian Helen

The world premiere of Richard Strauss' new opera, *The Egyptian Helen*, took place at the Dresden State Opera on June 6, with Elisabeth Rethberg, of the Metropolitan and Ravinia Opera companies, in the title role. According to cable advices the production was a great success and veritable triumph for Mme. Rethberg, who is reported to have received no less than sixty recalls. Fritz Busch, who conducted, cabled: "Elisabeth Rethberg overwhelming as *Egyptian Helen* at the world premier. She scored a real triumph." A detailed account of the performance by a special correspondent of the MUSICAL COURIER, who attended, will appear in the next issue.

The *Egyptian Helen* is one of the novelties to be produced at the Metropolitan Opera House next season.

Guerrieri Resigns from Philadelphia Grand Opera

According to a dispatch from Philadelphia, Chevalier Fulgenzio Guerrieri has resigned as conductor of the Philadelphia Grand Opera Company. It is understood that he gave as a reason for his resignation the fact that his salary was to be cut in half and that he was engaged to conduct only six of next season's twelve performances.

Goldman Band Starts Summer Season of Outdoor Concerts

Seventy Free Concerts in All to Be Held on
The Mall in Central Park and on the Campus
of New York University—Season Extends
from June 11 to August 19—20,000
People Attend Opening Concert
—Conductor Goldman Honored

New Yorkers—and many out-of-towners too—again are enjoying Edwin Franko Goldman's band concerts which are being given on the Mall in Central Park on Monday, Wednesday, Friday and Sunday evenings and on the Campus of New York University on Tuesday, Thursday and Saturday evenings. The opening concert was held in Central Park last Monday evening, and despite the cold weather an audience of about 20,000 assembled long before Mr. Goldman appeared at the conductor's desk. His appearance was the signal for enthusiastic applause both for himself and his musicians.

A diversified and interesting program had been arranged; one which would appeal to a variety of tastes. Following *The Star Spangled Banner* came numbers by Elgar, Beethoven, Rameau, Brahms and Wagner. During the intermission Mr. Goldman was presented with a bouquet of flowers and a water color of a Goldman Band audience, drawn by Ferdinand Cartier. The second part of the program included familiar music by Umberto Giordano, MacDowell and Tchaikowsky and one new number, Mr. Goldman's *On the Road*, a march in which the conductor-composer has endeavored to portray a family auto trip. It was well received, as were also several others of his compositions, given as encores. Del Staigers was the soloist, and gave an ex-

(Continued on page 30)

The Reiners Now American Citizens

Mr. and Mrs. Fritz Reiner have just received their final papers as citizens of the United States, and, to celebrate the event properly, will spend this summer in America.



ARTHUR KRAFT.

tenor, who is widely known both as concert artist and pedagogue. During the past few months he has fulfilled many engagements in recital, at festivals and as oratorio soloist. So well known is he for his knowledge and understanding of Bach music that in April alone he was engaged to sing the *Bach St. Matthew Passion* four times, in Montclair, N. J.; Pittsburgh, Pa.; New York City and Cleveland, Ohio. During that month he also was heard in a Bach program at Town Hall, New York, and in May he was one of the soloists at the Bethlehem Bach Festival. From July 30 to September 7 Mr. Kraft will conduct a class in voice culture at his summer school at Watervale, Mich.

KRENEK'S NEW TRIPTYCH OPENS WIESBADEN FESTIVAL

Public's Enthusiasm Augurs Another "Jonny" Success—Schuricht's Fine Contribution to Festival.

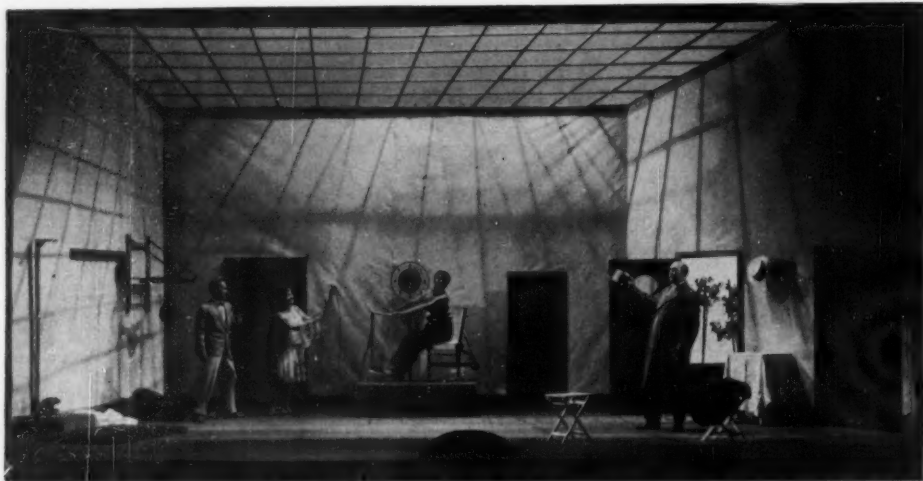
WIESBADEN.—Wiesbaden's May Festival, before the war and now; a mere fifteen years' stretch between the two epochs, but it seems ages. Once a festival of courtly splendor and empty pomp for the diversion and glory of Emperor Wilhelm II and his military friends, with court poets of more military distinction than artistic importance figuring as Art Purveyors to His Majesty. Now an audience assembling all that counts in 1928 Germany in the musical and theatrical field; a well dressed crowd, with the small contingent of uniforms furnished not by Prussian officers

politician, the rebel and the boxing champion, all of whom fall victim to the "eternal feminine."

A GENIUS FOR SUCCESS

Again, then, as in Jonny, we perceive Krennek's gift for choosing topical problems and molding them into unconventional operatic form. He is above all a man of the theater, and therein lies his strength. Not since Richard Strauss' youth has Germany produced an operatic composer so capable of foreseeing, apportioning and balancing dramatic and

book, music and all. Detached from its librettos and from the theater to which it belongs, this music is rather slim. Above all, it is eminently "vocal" music scored with the ut-



CLOSING SCENE FROM HEAVYWEIGHT.

A government official comes to greet boxer Ochsenchwanz as "The Pride of the Nation;" the unhappy hero, electrified on his training apparatus by his intriguing wife and her charleston-dancing lover, is ridiculed by the couple. (Photo by Kipp, Wiesbaden.)

but by the British army of occupation. And no prince or count now functions as Intendant of the ex-Imperial Theater, but Paul Bekker, formerly Germany's leading music critic, and at present one of the boldest, most progressive, broad-minded and intellectual theatrical men of all Germany. A man of letters, but unburdened by theoretical ballast; with an open eye and mind for the spirit of his time, and deter-

musical effect. Like Strauss, too, Krennek has a sense of economy that is almost unailing. No one knows his public better, no one could foretell with such almost uncanny cleverness just what his hearers want and what will "get" them. Experienced operetta composers could learn from this boy of twenty-eight. Operatic composers, on the other hand, had better not imitate him. What he does is not al-



CARL SCHURICHT "IN ACTION."

most economy and with more regard for the singers than for orchestral sonority. The plot is almost more important



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The opening program of the festival, the premiere of Ernst Krennek's new operatic triptych, was in the nature of a bomb. Shades of Emperor Wilhelm, who loved his military marches above all! (Richard Strauss even wrote one "to order" in those days, and when Wilhelm decided to go far afield for modern music he commissioned Leoncavallo to write that ill-fated Roland of Berlin. What would Wilhelm and his generals say of Krennek's latest and its part in the opening of a Wiesbaden May Festival?

A BURLESQUE OPERETTA

The new effort of the now famous composer of Jonny consists of three one-act-pieces which allow Krennek to display as many facets of his talent; and—let us not forget—permit him to appeal to his public in three different ways. The Jonnyites get all their hearts desire in the last piece, Heavyweight, or The Pride of the Nation, termed by Krennek himself a "burlesque operetta"—a pleonasm which disarms. It is interesting to note in this connection that most of this triptych was written before Jonny. Into this short piece, lasting about fifteen minutes, Krennek crowds all that typifies our time: sport, hero-cult, flapperdom, psychoanalysis, charleston and, of course, a dose of love and intrigue.

The first piece, The Dictator, gives the German mentality what it likes: a hint of the superman, of pacifism and a touch of melodrama. The second piece, The Secret Kingdom, caters to the much-vaunted German "soul" more than to the intellect; it is a fairy-tale with ample symbolism, with singing trees, German forest-romanticism and all the well-tried recipes of operatic success. The basic idea of the three pieces is the superman in three different forms, the

ways ethical, but always clever and amusing. Less cleverly done, it would be far from edifying.

To analyse the three operas musically would be ungrateful and unjust to the gifted youngster who wrote them,

here than the music and not a word of the text is lost. The music is mere background for actions that are as brisk and quick as this period demands. It is neither atonal, nor indeed radically modern, least of all "jazzy." Again, as in Jonny, it is a mosaic of little melodic phrases and cadenzas,



CLOSING SCENE FROM THE DICTATOR.

The young woman who had come to murder the Dictator, has been killed by his jealous wife. Her blind husband, a war invalid, who comes to look for his wife, stumbles over her dead body. (Photo by Kipp, Wiesbaden)

and where melodies do form themselves they spring from the neighborhood of Strauss and Puccini.

In the last piece, the burlesque scenes sound an Offenbachian note, and the waltz is Strauss—but not Johann. The lyric middle opera is not as far removed from Königs-kinder as one might expect from a twentieth century modernist. Here the composer, always eager to give his singers "grateful" roles, has written a coloratura part that would bring joy to Galli-Curci but terrify her less gifted German sisters. He uses coloratura as a means for dramatic characterization—with apologies to Strauss' Ariadne.

This middle piece, *The Secret Kingdom*, decided the success of the evening. The Dictator was coolly received: the fairy-opera made the German hearts beat higher and brought Krenek before the curtain many times; but the farce that closed the evening was a riotous success.

A GREAT PERFORMANCE

After all was over, Dr. Becker, Prussian minister for culture, received the premiere guests at a great official banquet. Krenek was much fêted in connection with German Kunst—and one wonders what the young rogue himself felt about such high honors being paid to this naughty child of a light fancy. Much honor was also done Paul Bekker, who deserved it both as a moving spirit of German intellectual life and as the excellent stage director of the performance. The setting of the second piece (by Gerhard J. Buchholz) was particularly poetic and beautiful and the stage, grouping, lighting and dancing throughout showed infinite taste and created an individual atmosphere. The singers made a perfect ensemble histrionically, though beautiful voices are as rare at Wiesbaden as in most German opera houses. Marvellous was Josef Rosenstock's reading of the scores; this young Viennese boy has developed into a really great operatic conductor.

To see an operatic theater of such luxurious means in a city of less than 100,000 souls is something to make American cities of a larger size turn pale with envy. A relic of old Imperial tradition, if you will, but nobly carried on. Besides this theater with its own operatic company and orchestra supported by the Prussian state, Wiesbaden maintains a separate, complete symphony orchestra from municipal funds. With 300 orchestral players living in a town of 100,000, the visitor has the unique sensation of realizing that at least every 300th "man in the street" is a professional musician. Hypertrophic perhaps, but surely impressive.

SCHURICHT BACK HOME

The municipal musical director of Wiesbaden is none other than Carl Schuricht, the eminent conductor who was a guest conductor at St. Louis last season. On the day following the Krenek premiere it was my good fortune to hear one of Schuricht's special concerts in connection with the May festival. It was given in the great Kurhaus that Kaiser Wilhelm built and that is so picturesquely located in this green city. Brahms' first symphony, inseparably linked with Nikisch, received a performance that need not have feared comparison. What a mysterious rubato there was in the pizzicato strings of the last movement, and what a sweep and passion in the hymnic finale! Before that, the *Leonore Overture No. 2* was delivered with a tempestuous dash, and Frieda Kwast-Hodapp, the German Valkyrie of the piano, had given a brilliant performance of Beethoven's G major concerto. Schuricht, far from exhausted by his strenuous Wiesbaden season (between forty and fifty concerts within one year) and rather invigorated by the bracing effect of his dash to St. Louis and back, speaks in terms of the greatest enthusiasm of America's marvellous orchestras, of the receptive St. Louis audience and of his American experiences which formed so strong a contrast to Wiesbaden's idyllic life.

PAUL BECHERT.

Germany's First Conductorless Orchestral Concert

A Remarkable Revelation

LEIPSIK.—The first orchestral concert without a conductor heard in Germany was given here by the Leipzig Symphony Orchestra in the Albert Hall. The unique character of this performance drew thousands of listeners whose enthusiasm reached heights seldom witnessed at concerts with conductors. Even the critic who attended with considerable scepticism had to admit that the artistic success of the concert was great and that this experiment opens up new perspectives of ensemble playing for orchestras.

A great surprise was the appearance of the orchestra which, instead of forming the usual semi-circle, closed in a complete circle so that the members could see one another, the strings enclosing the great ring of wind players. This "concentrated" seating arrangement certainly enhances the sound effect. In this huge and acoustically highly unsatisfactory hall, the orchestra achieved tonal qualities never before heard within its walls.

The task the players set themselves was no light one. Their program contained three of Beethoven's chief works, the *Eroica* Symphony, the violin concerto (masterfully played by Gustav Havemann) and the *Egmont* overture—works that every German concertgoer has heard dozens of times interpreted by celebrated conductors, so that the means of comparison were not lacking.

The real artistic success of the evening lay in the fact that the effect produced by the orchestra was far removed from anything lifeless or impersonal. Such experiments would be worthless if they achieved nothing beyond the natural result of weeks of hard and voluntary drill.

But of this there was no question. The concert proved beyond a doubt that an orchestra, even without the inspiration of a conductor, can be musically mobile, that it can permit itself modifications of tempo, that, in other words, it can breathe with the music. Admirable as these qualities were in the purely orchestral works, they seemed even more remarkable in the violin concerto which made much greater demands on the orchestra as an ensemble.

The question as to whether, after a series of such concerts, one would not begin to long for a directing personality now no longer needs to be discussed. This concert is undoubtedly of outstanding importance in the musical history of Germany.

A. ABER

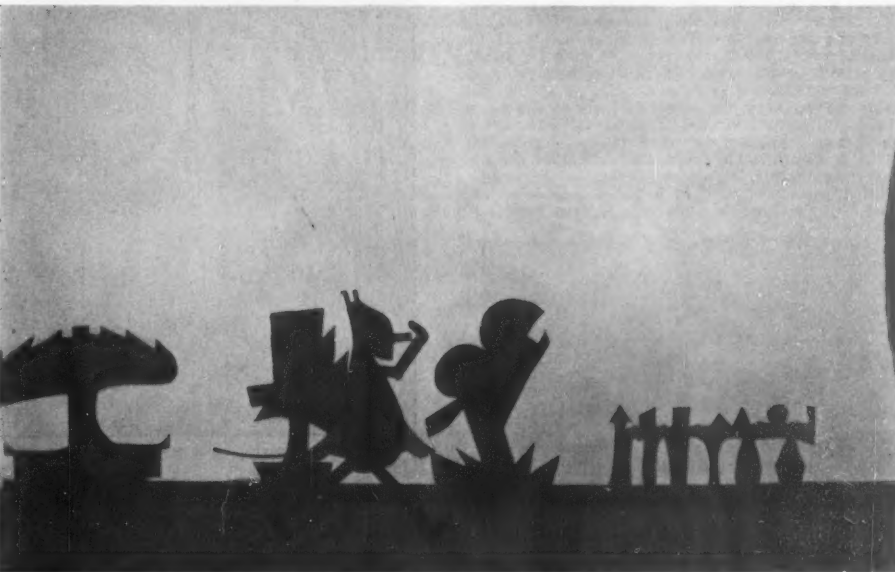
KRAZY KAT WITH KARPENTER MUSICAL KOMMENTS

THESE are photographs of a performance recently given at the Denison University Conservatory of Music, Granville, O., of John Alden Carpenter's ballet, *Krazy Kat*. The presentation was with marionette silhouettes with the permission of the composer. Such shadow puppets are well known in Java and the East Indies but are new to this country. Denison University has given several performances of operettas with marionettes: Mozart's *Bastien and Bastienne*, and Gay's *Beggar's Opera*. Further plans include Carl von Dittersdorf's *Doctor and Apothecary*, and Humperdinck's *Haensel and Gretel*.

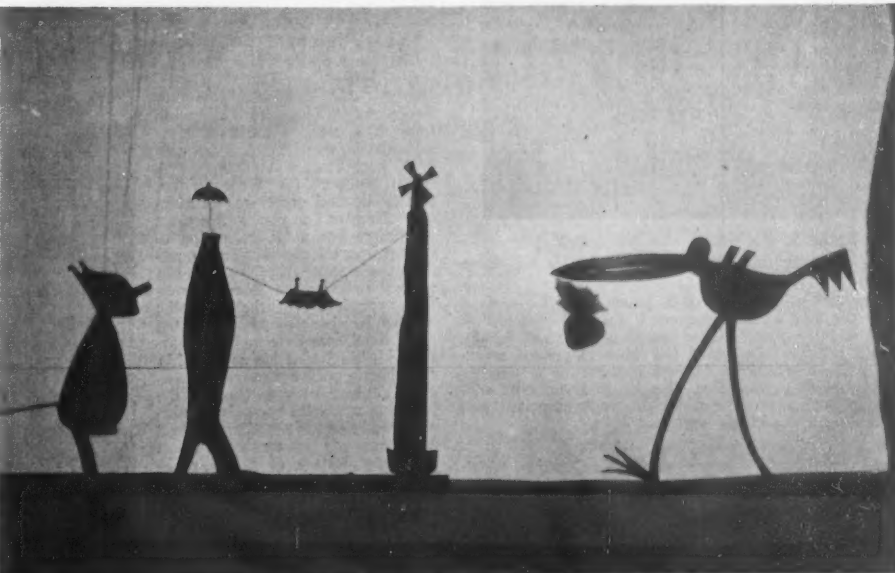
The silhouettes for the characters in *Krazy Kat* were made by Stephen Tuttle. On the program with *Krazy Kat* was the Daniel Gregory Mason sonata for clarinet and piano, op. 14, and other American music. The *Krazy Kat* pictures to which John Alden Carpenter wrote his music are by George Harriman, who also made illustrations for the Schirmer publication of the score with special permission of the International Feature Service, Inc., and the New York Evening Journal, holders of the copyright.



EVEN THE MOON LAUGHS AT THIS ONE.



AT THE EXTREME LEFT—IT MAY BE A MUSHROOM.



SOMEBODY BELIEVES IN THE STORK.

Annual Festival of Allgemeiner Deutscher Musikverein Held in Schwerin

Important Works Heard at Fifty-eighth Meeting—Choral Works to the Fore—Modern Harpsichord Music

SCHWERIN.—The quaint old town of Schwerin, where the fifty-eighth annual festival of the Allgemeiner Deutscher Musikverein has just been held, is the seat of one of the twenty-odd of the formerly reigning German princelings that have played such a vital part in the musical history of the country. Although boasting only 50,000 inhabitants, the little capital of the former grand duchy of Mecklenburg enjoyed a wide reputation for the importance of its musical events. For centuries first class artists have been members of the court orchestra, composers of rank have been conductors here, and choral music has been assiduously cultivated almost as far back as one can remember.

Nor are ocular beauties lacking. The magnificent ducal castle, situated on an island in a vast lake, contains a gallery filled with paintings by the great Dutch masters. A glorious cathedral, completed about 1330, overlooks the market place, while the crooked, picturesque lanes and fine squares afford architectural impressions of surprising beauty. Seven large lakes and immense forests are the pride of the Schwerin citizens; and indeed this abundance of woods and water produces a landscape of extraordinary romantic beauty.

A fitting background, one would say, for the meeting of this society, founded by Franz Liszt in 1861, with German musicians who in those days were progressive. How progressive the organization still is was revealed by an operatic performance, three orchestral concerts and two chamber music concerts which constituted this festival, held from May 20-24. A number of remarkable compositions by the younger composers were the positive results of the festival, which was otherwise encumbered by a series of quite unproblematic, superfluous works without specific value.

THOSE MYSTERIOUS JURIES

Juries are mysterious institutions and there is no fathoming the reasons for their weighty decisions. It so happened that the works selected for performance in the opera house were a pantomime and a ballet, all singing being rigorously excluded from both scores. (The resultant feelings of the members of the Schwerin opera company were not made public.) A pantomime, the Poor Mother and Death, by Felix Petyrek, is based on Hans Andersen's tale of the same name, with a libretto by Hans Reinhart. Petyrek, a highly gifted Austrian composer, is at present professor of piano and composition in Athens. His talent and skill are clearly manifested in the orchestral score of the pantomime, which is written in modern style, but without trying the listener's patience by ultra radical experiments. Despite its fine qualities, however, the score does not succeed in solving the problem of melodrama on the stage.

The ballet performed with it, is called Glasbläser und Dogressa, by the Munich composer, August Reuss. It

often in his oratorios, is also reflected in this symphonic score, which unfortunately succeeds in wearing out the most patient listener.

Kurt von Wolfurt, distinguished biographer of Mussorgsky, is also a composer of note. His triple fugue for orchestra performed at the festival, is effectively constructed and carried out with considerable polyphonic art. Though Regerish in its general style, it still has episodes of an individual character, which enliven the total impression in a welcome manner. Reger's art has also noticeably influenced a set of orchestral variations by Gustav Geierhaas. Though not original in the accepted sense of the term, these variations are written with remarkable artistry and abound in interesting details. The underlying architectural idea, a combination of sonata form and variations with free intermezzi as connecting links, is cleverly thought out but was not revealed with sufficient clearness at the actual performance.

A REVIVAL OF THE HARPSICHORD?

Wilhelm Maler, a young composer teaching at the Cologne Hochschule, has written a concerto for harpsichord and orchestra, which is an interesting attempt to revive the old instrument in a modern sense. Though the orchestra rather covers the thin sound of the harpsichord,



PAUL HINDEMITH

and though the composition lacks unity of style—it mixes counterpoint in the style of Bach with Oriental traits—it still holds the listener's constant attention by its abundance of attractive ideas. Li Stadelmann played the harpsichord part with virtuosity and charm. Another very young composer, Berthold Goldschmidt, showed remarkable talent and highly developed technical proficiency in an orchestral partita in four movements, reflecting the influences of Mahler, Busoni and Hindemith.

HINDEMITH THE HERO OF THE FESTIVAL

The most finished and original instrumental piece of the entire festival was Paul Hindemith's brilliant and masterly concerto for viola and orchestra, which was played in Berlin under Klemperer's direction some time ago. Hindemith himself played the difficult viola solo with consummate virtuosity. A triple concerto for piano, violin, violoncello and orchestra, by Herman Reutter, a young Stuttgart composer, was a failure, owing to its sentimental melody, its monotonous, obstinate rhythms and its general tediousness. Joseph Lechthaler, professor of theory at the Vienna Academy of Music, on the other hand, was extremely successful with his Stabat Mater (op. 15) for chorus, soli, orchestra and organ. This worthy setting of the touching medieval poem is a valuable addition to modern choral literature. It is written with a complete mastery of choral problems, is most effective, and technically within the reach of every fairly well trained chorus.

A TRIBUTE TO NOISE

Young theory teachers at the important German music schools contributed abundantly to the programs of this festival. One of

them is Paul Hoeffer, whose symphony (op. 16) follows the maxims of the most radical modern school. It is expressionless music with machine-like rhythms, excessively harsh, even brutal in sound and conspicuous for the absence of all softness and grace. This tribute to noise and ugliness did not find favor with many listeners. A theme, passacaglia and fugue, written for orchestra by Carl Prohaska was given a memorial performance. Prohaska, a former professor of the Vienna Academy, died several months ago. His score shows constructive and contrapuntal mastery in the sense of the older school, and is interesting for its formal idea, namely strict passacaglia construction and free variations of a second theme which combine with each other in an original manner.

One of the most enjoyable features of the festival was the attention paid to a cappella choral composition. A re-



INTERIOR OF THE SCHWERIN CATHEDRAL, showing its beautiful proportions and wood carving.

vival of the old madrigal and motet technic is an important point in the program of the new school. Wilhelm Weismann's 3 to 6 part songs and madrigals are well made, clever imitations of Hans Leo Hassler's celebrated German madrigals written about 1600.

Of much higher artistic value, on the other hand, is Hugo Herrmann's Choral Suite, op. 27. Here the old madrigals and motets are not merely imitated but transformed in a modern spirit. These ten pieces, on texts from the Canticles, are written in a truly masterly style as a theme and characteristic variations, i.e., recitativo and arisoso, song and dance, notturno, fantasia, litany, musette, tarantella, madrigal, fugue and choral. Dr. Holle's excellent Stuttgart madrigal chorus won deserved praise for the fine performance of this difficult composition, as well as of the other choral works. Hugo Herrmann belongs, together with Erwin Lendvai, to the most noted specialists of choral composition in Germany. His Choral suite deserves to be known universally. Herrmann, by the way, was organist and choral conductor in Detroit during 1923-25.

AN AGREEABLE SURPRISE

Another agreeable surprise was Karl Marx's Motet, op. 16. This Munich musician also cultivates choral composition in a modern sense. His 8 part motet translates a strong poem by Rainer Maria Rilke into most expressive music. It certainly belongs among the powerful and valuable manifestations of vocal polyphony written in our age.

Several compositions for solo voice were also performed. The Viennese composer, Paul Amadeus Pisk, has written a Hymn to Love, on a poem of Byron, for coloratura soprano and orchestra. This strange composition was hardly more than a curiosity. Richard Strauss' Zerbinetta aria from Ariadne seems to have been the model for this rather unfortunate attempt at vocal virtuosity in an instrumental sense. Hans Ebert's set of Biblical Ballads for soprano (Continued on Page 45)



THE SCHWERIN CATHEDRAL, which was completed in 1327, overshadows the Market Place.

treats a rather insipid story of a young Venetian artisan who wins the love of the Dogressa, the noblewoman, by his art in making glass. Reuss' music is solid and lucidly written but considerably behind the times in general treatment. Its most attractive feature consists in a number of genuine old dance melodies, like the pavanne, saltarello, moresca, forlana, gavotte, etc., which are harmonized and orchestrated in a musicianly manner.

KEUSSLER'S MYSTIC IDEALISM

Gerhard von Keussler's new symphony in C major, which was one of the outstanding orchestral works of the festival, is an extremely ambitious effort at monumental music. Its four movements are run together and the work lasts an hour without a break. This excessive length, together with Keussler's tendency to unplastic melody and dull coloring, fatigues the ear so much that after ten minutes one's attention is inclined to wander. Thus many stretches of profound symphonic thought and interesting texture miss their effect. Keussler's lofty, mystic idealism, recognized so



A BIRD'S EYE VIEW OF THE GRAND DUCAL CASTLE OF SCHWERIN, on an island in the lake.

1928

SECOND SEASON

1929

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Institute of Musical Art Commencement

Genieve Hughel Lewis, of New York City, was awarded the highest honors of the year by the Institute of Musical Art of the Juilliard Foundation at the commencement exercises held on June 4 at MacMillin Academic Theater. Mrs. Lewis, who received the Artists' diploma for the cello, was given the Morris Loeb thousand dollar prize, awarded annually to the graduate in any of the artists' courses or the composition course who is considered by the faculty the most excellent in talent, ability and achievement, and also the silver medal, awarded only to students who receive the Artists' diploma with highest honors, indicating an average of ninety-five to one hundred per cent.

The Faculty Scholarship, awarded to the graduate from the regular courses who has proved to be the best student during the year, was given to Jeannette Epstein, pianist. Prizes of one hundred dollars each for the best original composition were presented to Bela Rozsa and Louise Talma. Milton Feher, a graduate of the Artists' Course, received a prize of two hundred and fifty dollars.

One hundred and one students were graduated from the various departments, representing eighteen states of the Union, two European countries and China. Dr. Frank Damrosch, who has been director and dean of the Institute since it was founded twenty-three years ago, presented the diplomas and announced the winners of the awards, and Prof. John Erskine, Chairman of the Board of the Juilliard Foundation and President of the Graduate School, made the address to the graduates.

The program consisted of the overtures from Lalo's Le Roi d'Ys and Wagner's Rienzi, played by the Institute orchestra, with Willem Willeke conducting; two movements from Haydn's concerto in D major, for the cello, played by Genieve Hughel Lewis; Improvisi di Chopin, from Giordano's Andrea Chénier, sung by Samuel Cibulski; a movement from Wieniawski's concerto in F sharp minor, for the violin, played by Milton Feher; Chopin's Fantasy, opus 49, played by Jeannette Epstein, and three and two part songs sung by the Madrigal Choir of the Institute, with Margaret Desoff conducting.

Following is the list of graduates: Piano—Mary Dorothy Arnold, Lena Bider, Tillie Reiman Borchardt, Hugo Born, Raymond Murdock Burrows, Mildred Clark, Jeannette Ruth Copeland, Grace K. Eckelberry, Bertha V. Eggers, Jeannette Epstein, Ethel Bernice Feingold, Sylvia Glasser, Bertha Gluck, Horace Walter Greenberg, William Greenwald, Louise Virginia Hoffer, Ida Iacapraro, Helen Johnson, Jean Kaplan, Elsie A. Kennedy, Lillian Kraus, Sylvia Libman, Anthony J. Loudis, Ann Magid, Edna Stricker Mason, Martha Maxine McMahon, Virginia M. Mountser, Henry Bror Nelson, Marion F. Olive, Charles Posnak, Isabelle Irene Rich, Edith R. Rochlin, Jennie Rosen, Edna V. Schafer, Elizabeth Stackhouse, Ruth Tarbes, Sarah Teraspulsky, Gerald Tracy, Domenic Tranzillo, Julia Chants Tsu, Mildred Z. Wallace, Stephen Whitford and Francis Arthur Widdis; Organ—Marion I. Burger; Singing—Alma Ackerson, Samuel Cibulski, Ulysses S. Elam, Theresa Rothberg, Ellanore Stephenson Smith and Virginia Walker; Violin—Jean Bratton, Henry Brynan, Samuel Carmel, Virginia Coy, Sarah R. Elbaum, Gene Covin Farmer, Samuel Feirman, Max Hollander, Louis Kolopsky, David Mankovitz, Lulu Rochlin, Hyman Shlomowitz, Leslie Taylor, Marie Vanden Broeck, Agnes Cecelia Varley, Mimi Marcella Walsh; Cello—Jean Allen; Orchestra—Paul H. Siebeneichen, flute; Jacob Tillinger, trumpet; Christos P. Vronides, double bass; Department of Public School Music—David Gottlieb, Arthur Lowndes Rich, Fannie Irene Sanders, Marjorie Isabel Schwartz, Blanche Keturah Evans-Thomas, Anna M. Tiedeman and Dorothy M. Van Nest.

The post graduates of the Teachers' Course were Dora Gutentag, William C. K. Irwin, Jennie Levin, Estella Levi-sohn, Ruth Penick, Yetta Posnak and V. Valentine Right-hand, pianists; Emily Charlotte Boeckell, organist; Aaron Hirsch, Paul Rabinow and Meyer Shapiro, violinists, and Olga Zundel, cellist. Certificates of Maturity were presented to Wendell Keeney and Joseph Machlis, pianists; Joseph di Fiore, Irving Finkstein and Paul Rabinow, violinists, and Olga Zundel, cellist, and those receiving diplomas in the Artists' Course were Milton Feher, violinist, and Genieve Hughel Lewis, cellist. Recipients of certificates in the Composition Course were John La Fon Biggerstaff, Constance Gahmer Carpenter, Dorothy Fee and Bela Rozsa.

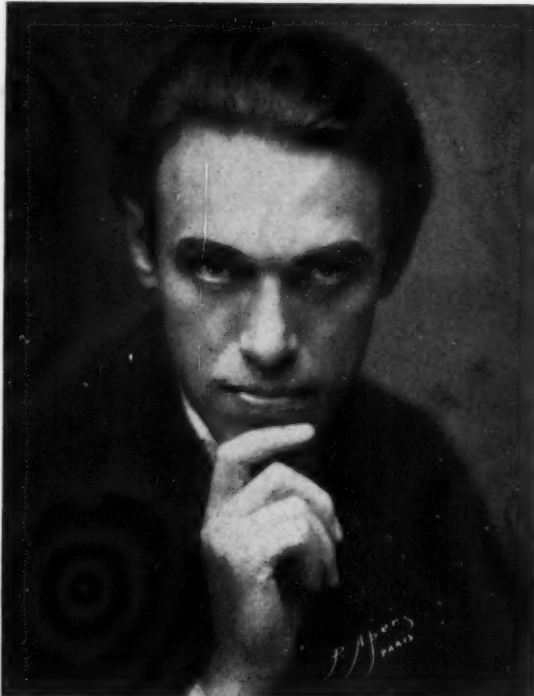
"Bishop" Edwin Hughes's Sermon

Imagine the surprise of Edwin Hughes, the pianist, when he discovered his picture in a Huntington, W. Va., paper, with the announcement that he was to preach the baccalaureate sermon at Marshall College in that city. Mr. Hughes says that he is willing to preach the sermon on the condition that the college will engage Bishop Edwin Holt Hughes to

give a piano recital at the institution. Mr. Hughes played a concert at Marshall College two seasons ago.

Brailowsky Wins Overwhelming Success in Madrid

MADRID.—After an absence of several years, Alexander Brailowsky returned to Spain where he has come to be considered one of the leading pianists of the day. His arrival was awaited with impatience, and his departure, after three concerts, was accompanied by tokens of a success which has never been surpassed in his long, artistic career. The program of his first recital ranged from Beethoven to Debussy, taking in plenty of Liszt and Chopin on the way. The second was dedicated to Chopin alone and



ALEXANDER BRAILOWSKY

comprised the popular Funeral March sonata, a Polonaise, two waltzes, a scherzo, a nocturne, a ballade, three Ecosaises and, to finish with, the Andante Spianato et Polonaise (op. 22).

It was a veritable Chopin festival and was followed by unceasing acclamations of approval that called forth numerous encores.

Brailowsky's third concert even exceeded the success of the first two. It was given in conjunction with the Symphony Orchestra under Enrique Fernandez Arbos, recently returned from America. The pianist played the E minor concerto of Chopin and the E flat of Liszt, while the orchestra gave a group of symphonic works by Russian and Spanish composers.

The power of penetration, both musical and emotional, which this artist displayed, his appreciation of the style of each composer and his unsurpassed technical equipment, sent his capacity audience into raptures. There was general regret that he was unable to give still another concert.

J. S.

Zielinska with Mendelssohn Club

Genia Zielinska recently appeared as soloist for the Mendelssohn Club of Kingston, N. Y. This was the second complimentary concert of the club's twenty-fifth season and was attended by a capacity audience. Of Miss Zielinska the Kingston Daily Leader states: "Miss Zielinska was charming. She is possessed of a very pleasing voice, has perfect control and, in the various numbers which she gave, demonstrated her ability as a master of her profession. She was acclaimed, and closed with applause which left no doubt about her favorable impression with her audience. . . . In the number To the Genius, Miss Zielinska sang with

the club, and at the conclusion of her succeeding group gave as an encore the Indian Love Call. This she very graciously sang to the club, facing the members who stood enthralled as she sang. She followed this with an aria bringing out most convincingly and beautifully her high notes which were of the purest quality."

First National Voice Study Convention

Two or three hundred vocal teachers attended the First National Voice Study Convention, sponsored by The Guild of Vocal Teachers (women), with Anna E. Ziegler, president, and Hilda Grace Gelling, convention chairman, at the Park Central Hotel, New York, on May 26. The twelve-page folder contained President Ziegler's greetings, the convention keynote, "Study Singing in America," followed by the program. Beginning at ten o'clock the program ended somewhere near midnight. A high light was the Encore Song Contest, conducted by Alfred Human, and won by Sigurd Nilsen, bass; William Fagan and Gertrude Schaeffer received second mention. Mariska Aldrich was admired in her solo and Father Finn's Paulist Sextette sang unaccompanied madrigals delightfully. Kendall Mussey gave a talk on the works of the Little Theater Opera Company. Charlotte Lund was heard in a talk on vocal conditions, and an American Composers' Hour (Amy Ray Sowards, chairman) was shared by Gena Branscombe, Meta Schumann, Franke Harling, Florence T. Maley, LaForge, The Philomela Women's Chorus, and Henry Holden Huss. Henriette Wakefield also sang delightfully. An Ensemble Hour brought a trio consisting of Della Haerty, violin; Olga Sapio, piano, and Constance Veitch, cello. Kathleen de Nyse, soprano, sang a Nevin song. The Card Scene from Carmen was sung by Mae Zenke, Rhea Baker and Miriam Arrington, with their teacher, Marie Van Gelder, at the piano. An important number was offered by the Estelle Liebling Double Sextet.

Harold V. Milligan, Percy Rector Stephens, Francis Rogers and Adrienne Remenyi von Ende all gave interesting talks, followed by discussions. George H. Gartlan, Thomas Wilfred, Wilfried Klamroth (president of the New York Vocal Teachers' Association), Grace Leslie, Marta Wittkowska and Bertram Peacock were also listed on the program, some, however, being hindered from appearing. Fifteen states were represented in the conclave, and were represented by delegate speakers, as follows: Francis Foster, Halifax, Nova Scotia; Ruth Burnham, Boston; Rebekah Johnstone, Jackson, Miss.; Grace Preston Naylor, Connecticut; Radiana Pasmore, delegate, Pacific Coast Academy of Singing Teachers; Rachel Freese Greene, Ohio, Helen Humphreys, Florida; May Silva Teasdale, Georgia, and Mrs. D. C. Smith, Arkansas. Some artists listed did not appear, causing annoying confusion. The general interest was manifested by the large attendance, closing with the informal meeting at Guild Headquarters in the evening, with refreshments.

Convention Treasurer Caroline reported financial success, and a permanent committee was formed to hold annual conventions in New York.

Edwin Swain Recalled "Again and Again"

Edwin Swain was baritone soloist at the Meriden, Conn., Festival and the following press comments from the Meriden Record give ample evidence of the success scored by him: "Mr. Swain won hearty applause in a series of baritone solos. He was recalled to the stage again and again, introducing a pleasant novelty by singing one of his encores to the members of the chorus on the stage, turning his back to the audience throughout the number. In this number the chorus sang with Mr. Swain as soloist. The closing number was especially well received by the audience, the interspersing throughout of short flute selections adding great charm to the piece."

Josephine Lucchese Returns from Europe

Josephine Lucchese, "The American Nightingale," accompanied by Adolfo Caruso, has returned from a series of successful appearances abroad in opera and concert. After spending a few days in New York, Miss Lucchese left for Cincinnati to fulfil a four weeks' engagement with the Cincinnati Zoo Opera.

Commencement Exercises at Cornish School

The Cornish School of Seattle, Wash., held its commencement exercises on June 12.

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Wilmington Acclaims Kathryne Ross

Seldom has Wilmington, Del., been as excited as it was one evening recently as throngs of people made their way through the doors of the Shubert Playhouse in that city. Kathryne Ross, tall, slim, dark-haired, had come home from her successful operatic debut in Naples and from her premiere in Philadelphia to sing for the first time for the people of her home town who had known her since she was a little girl in pig-tails.

There was no doubt as to just what Wilmington folks thought of their singer. Many of them in the audience had been part of the Delaware delegation headed by Governor Robinson which had gone to Philadelphia to hear Miss Ross' singing of Aida in her American debut with the Philadelphia Grand Opera Company, a few weeks before. They knew the beauty of the voice they were to hear on this evening, the notes of the unhappy Santuzza in *Cavalleria Rusticana*—the voice which belonged to their own Kathryne Ross.

A clatter of applause that rose and swelled until it filled the house greeted Miss Ross as she first appeared on the stage. But she gave no sign, not a bow, not a smile, that she heard it or that she knew that it was intended for her.

A slight trace of nervousness at first was the only sign that she knew and felt that the evening belonged to her. Almost immediately the nervousness disappeared as she lost herself in the music and in her part. Time after time, as she paused in her singing, spontaneous applause broke out. It was as if her listeners were impatient to tell her how fine they thought she was. And as the curtain fell they called her back again and again, as long as she would come back to smile and bow for them.

The performance was sponsored by the State of Delaware and the city of Wilmington, which made the arrangements to bring the entire Philadelphia Grand Opera Company with chorus and ballet to Wilmington for Miss Ross' debut.

Her ovation was one of the greatest ever accorded a young singer. The Philadelphia Record said: "Her Santuzza is a creation of notable dramatic vitality and is vocally of brilliant quality. She poured forth a flood of rich, warm tone, quite dominating the performance with the sincerity of her art and the beauty of a voice, which unquestionably insures her of an operatic career of note."

The Wilmington press was as one regarding the unusual power and sweetness of Miss Ross' voice. The Journal stated: "Men, women and children realized that they had listened to a voice that is given to few women and that had enthralled critical audiences in Italian musical centers and in Philadelphia, in which home pride played no part in the formation of opinion with respect to it."

The critic then went on to say: "Miss Ross is one of the finest young singers in opera. Her voice has freshness, power, body. Her tones are clear and true and full of life and color. Her voice may well be judged superb."



KATHRYNE ROSS,
dramatic soprano.

Miss Ross is the daughter of Mr. and Mrs. Frederick A. Ross of Wilmington. She attended Blackstone College in Virginia, and later was one of the first ten students chosen for the Eastman School of Music operatic project at Rochester. Five months after she went abroad to study with J. H. Duval, in 1926, and made her operatic debut at Naples. Her success was instantaneous and she was immediately engaged for many succeeding performances both at Naples and other Italian operatic centers.

nasium; Thursday, she dedicated the new million dollar auditorium at Gary, Ind.; Friday, a matinee at Michigan City, Ind., before hundreds of people, with the evening performance at Kalamazoo; Saturday, at South Bend (a return date) where she was heard by 3,300; Sunday, soloist with the symphony orchestra of Huntington, Ind. So goes the Gray-Lhevinne record: solidly booked, large audiences and return engagements.

Gray-Lhevinne's Busy Season

A recent sample week of Gray-Lhevinne's busy schedule follows: Monday, the violinist returned to Louisville Ky., and was heard by 2,100 persons, this being her third return to that city, with a reengagement for 1929 on the artist series; Tuesday, at Indianapolis, Ind., where Gray-Lhevinne was heard by nearly two thousand; Wednesday, at Logansport, Ind., playing for an audience of 4,200 in a huge gym-

Twelfth Annual Connecticut F. O. M. C. Convention

The twelfth annual convention of the Connecticut Federation of Music Clubs was held at the Hotel Stratfield, Bridgeport, Conn., on May 24 to 26. Those participating on the musical part of the program the first day included: the Schubert Trio; Emily Roosevelt, soprano and Lealia Joel Hulse, contralto. In the evening the program featured Connecticut composers and artists: The Mendelssohn trio (Theron Wolcott Hart, pianist; Herbert E. Anderson, violinist, and Roy O. Tuttle, cellist); Minnie Mill Cooper, soprano, with Walter Ruel Cowles, composer, at the piano; Charles Kullman, tenor, with Signe Nordin at the piano; Miss Kudlik and Mrs. Seltzame, dancers, to the accompaniment of the Victor Electrola; Donald Pirnie, baritone, with Frank Chatterton at the piano; a saxophone sextette (John Rebeck, James Christy, George Dixon, Richard Smith, Paul Foytho and Fred Bayers); Emily Roosevelt, well known dramatic soprano, with Lois Birchard Hedner at the piano; Frank Giampaoli, pianist.

The artists performing the second day, May 25, were: Dorothy Stevenson, pianist; May Devlin and Nellie Osborn, pianists; Mary Beard Holley, soprano, with Mrs. Robert L. Fox at the piano, singing a group of Connecticut composers' songs—Donald Tweedy, Charles B. Hawley, Charles E. Ives and Jules Jordan; The St. Ambrose Quartet (Minnie Mills Cooper, first soprano; Genevieve Rose Faust, second soprano; Emma Elizabeth Goergen, first alto, and Caroline Hathaway Thompson, second alto, with Marion Fowler at the piano); demonstration of the Visiola by John C. Bostelmann, Jr., director of the Acolian Hall School for Music Research; Leslie Fairchild, pianist; demonstration of Audiographic Music by Jean Esterly; The Stratfield Trio; choral concert in the evening by the Federated Women's Chorus, Marshall Bartholomew, conductor, and Marion Fowler, conductor, and the Manufacturer's Male Chorus, Stanley Beans, conductor, with Norman Hovey, accompanist; Mabel Deegan, violinist.

Selections were provided on the third day by Harry Linberg and Arthur Lehtonen, violinists; Grace Schreck, pianist; Charles Edmonds, flutist, with Elizabeth Goddard at the piano; Cornelia Osborn and Alan Linberg, pianists; Edith Bartek and Maurice Saulkes, violinists, with Doris Deaneault at the piano; Ruth Jarvis, pianist; Dorothea Sanders, saxophonist; Marie Sautter, pianist; John Brough, Torrey Lunde, Ralph Kauffman, Harry Stevens, violinists; opera recital by Bernice Nettleton, reader, and Marion Fowler, pianist, in Hansel and Gretel, and Audiographic Demonstration by Jean Esterly, Instructor in Music and Drama in The Public Schools of St. Paul.

All the programs were up to the usual high standard and the crowds were considerable at each session. The federated choruses did excellent singing, and the work of the children was especially effective. Emily Roosevelt and Donald Pirnie headed the singers, for each is well known in the concert field, while Charles Kullman was a close second. He has been engaged to appear as soloist on the Yale Glee Club tour abroad this summer.

The state president of the Federation, Mrs. Albert Lewis House, of Stamford, is retiring and her place has been taken by Marion Fowler, former first vice-president. Mrs. House has done splendid work in the interest of music and musicians of the state and carries the appreciation and affection of numerous admirers with her. Although not so active in affairs, Mrs. House will continue to keep her finger on the pulse of the musical life of Connecticut.

Heckscher Foundation Symphony Gives Concert

The tenth concert of the Heckscher Foundation Symphony Orchestra, eighty players of both sexes, conducted by Isidor Strassner, at the Heckscher Theater, June 2, was an enjoyable affair. The stage was crowded with the young players, varying in age from ten to twenty, who produced remarkably good tone and played with excellent style. The Marriage of Figaro overture, two movements from Beethoven's fifth symphony, and Strauss's waltz, Tales from the Vienna Woods, were played with confidence, spirit and real effect, showing vast improvement over preceding performances; applause was so long continued that Conductor Strassner bade the orchestra rise after the waltz, which was played with special verve. Frances L. Blaisdell, flutist, shone in performance of a Chaminade piece, also as orchestra flutist. Youthful Eleanor Aller played two cellos pieces with true feeling and poise, and David Novick was encored for his playing of La Folia, adding a Rameau gavot. Boccherini's minuet and rondo were excellently done by a string quintet consisting of David Barenblut, E. Schoenach, J. Moses, R. Hall and A. Millstone, and three solo-cellos were heard in Poper's Requiem, played with unity and musical spirit by R. Hall, A. Millstone and J. Wolf. For the solo and ensemble numbers Anna Strassner and Kasha Hall provided superior piano accompaniments, and a large and attentive audience applauded with every indication of enjoyment.

Felicitations are due Conductor Strassner for the unity of ensemble, intonation and precision of attack; all were most commendable, showing marked improvement in the playing of the youthful orchestra.

Paul Althouse in Portland, Ore.

When Paul Althouse sang in Portland, Ore., recently, the critics spoke highly of his voice and interpretative ability. J. L. Wallin stated in the Oregon Daily Journal: "Paul Althouse demonstrated that his voice is growing bigger and that his style has developed." The critic of the Oregonian said: "Althouse possesses a tenor voice of luscious quality. The program was exceptional. Stripped of everything having the slightest taint of shoddiness or triteness, it roamed at leisure through the higher level of the realm of song."

Commenting upon Mr. Althouse's singing of the aria O Paradiso from L'Africana, the Portland Telegram was of this opinion: "His greatest moments were in the famous aria, O Paradiso from L'Africana. It was the Paul Althouse of the Metropolitan who sang this song. It is often given here, but never before with the fire, the feeling that this master gave it. And the applause would not die until he encored.....His artistry is flawless and his personality far above par."

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Hope Hampton—prima donna

Hit the Deck

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The Connecticut Yankee

Constance Carpenter—prima donna

The Desert Song

Ethel Louise Wright—prima donna

My Maryland

Bartlett Simmons—leading tenor

The Beggar's Opera

Celia Turritt—leading lady

The Student Prince

Emmie Niclas—leading comedienne

My Maryland

Charles Carver—leading basso

The White Eagle

John Mealey—leading basso

The Connecticut Yankee

Katherine Kohlar—soprano

The Three Musketeers

Anne Balthy—understudy to Miss Siegel

Showboat

Clementine Rigeau—understudy to Miss Terris

Three Musketeers

Marye Berne—Coloratura Soprano

My Princess

Phyllis Newkirk

RADIO

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Frances Sebel—Weaf Grand Opera Co.

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Ann Mack—Atwater Kent

Celia Branz—General Motors and Soconyan Hour

Kathleen O'Neill—Philco Hour

Delphine March—Weaf, Wjz, Wor

Estelle Liebling Ensemble Groups

Liebling Double Sextette—Publix Tour

Liebling Sextette—Stanley Tour

Liebling Trio—Strand Theatre, N. Y.

20 Liebling Singing Girls—Strand Theatre, N. Y.

8 Liebling Singing Girls—Strand Theatre, N. Y.

Liebling Octette—"Circus Princess"

8 Liebling Singing Girls—"Rosalie"

Liebling Girls Quartette—"Hit the Deck"

Liebling Male Quartette—"Love in a Mist"

Liebling Trio—Mozart Club, N. Y.

Also included in the productions of Three Musketeers, Sidewalks of New York, Artists and Models, Lovely Lady, My Maryland, Circus Princess, White Eagle, were the Misses Evans, Withers, Greeley, Hereford, Colon, Hubert, Witmar, Savini, Scheerer, Patterson, Chase, Berger, Standish and the Messrs. Moody, Cleary, Brown and Ray.

MOVING PICTURE THEATRES AND VAUDEVILLE

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Muriel La France
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Paramount Theatre, N. Y.

Olive Hutchinson
Nina Gordani
Phyllis Newkirk
John Griffin

Strand Theatre, N. Y.

Ruth Watson
Helena Lanvin

Capitol Theatre, N. Y.

Rosemary Pfaff
Aileen Clarke
John Griffin

Rivoli Theatre, N. Y.

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Rialto Theatre, N. Y.

Olive Hutchinson
Harriet Gellert
Helena Lanvin

Fox Philadelphia & Washington

Muriel La France
Beatrice Belkin

Publix Tours

Rosemary Pfaff
Nina Gordani
John Griffin
Olive Hutchinson
Betty Lawrence

Stanley Tours

Estelle Liebling Sextette
Phyllis Newkirk

Vaudeville

Rosalind Ruby—Keith Theatres
Frank Kneeland—Keith Theatres
Estelle MacNeal—Keith Theatres
Madeline McMahon—Oakes & Delour Review

LATEST STUDIO NEWS

Patricia O'Connell engaged for the Chicago Civic Opera Co.

Rosemary Pfaff signed three year contract with Florenz Ziegfeld

Joan Ruth engaged by Mr. Coppicus for a three weeks' concert tour during June

Anne Yago engaged as leading contralto with the Washington de Wolfe Hopper Opera Co.

Liebling Male Quartette engaged for the new musical production "Love in a Mist"

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(Continued from page 7)

pieces of music written. It may be true, but it did not prevent this work from being brilliant and often beautiful. Unfortunately the piano solo, played by J. M. Sanroma, did not seem always to form an integral part of the concerto.

A Honegger Festival brought another novelty to Paris, which was heard in the United States with Mary Garden. That was Judith, created originally at Mézières, Switzerland, in the form of an oratorio, then later transformed into an opera and given at Monte Carlo. The third-concert-version was the one given at the Salle Pleyel, and was judged to have greater unity of expression and a greater depth than King David.

JOHN MCCORMACK'S CONCERT POSTPONED

John McCormack, whose concert was to take place in the Théâtre des Champs Elysées, was forced to cancel it owing to laryngitis, which he hoped to throw off until the last moment. He will probably sing a little later. On another evening, the Salle Pleyel had a Stravinsky "Festival," while Alexander Brailowsky filled the Opéra to capacity. Conducting the orchestra himself, Stravinsky gave Fireworks, Sacre du Printemps and Oedipus Rex—almost a complete historical outline of his own development. He proved once more that he never follows any line that has proven popular, but always breaks away into new fields of research.

BRAILOWSKY'S OVERWHELMING SUCCESS

Brailowsky's concert can be summed up in two words: overwhelming success. The magic of Chopin flowed from his fingers. The sonata in B flat minor, with the funeral march, was wildly applauded, as were the Ecosaises, not to mention the Polonaises, Etudes, Ballades and Mazurkas that he played. He was forced to give numerous encores.

GERSHWIN FÊTÉ

After the two concerts "tout Paris" met and exchanged impressions at the reception given by Mr. and Mrs. Dimitri Tiomkin in honor of George Gershwin, whose concerto Tiomkin is playing next week. George Gershwin and his sister provided the musical entertainment to a gathering that included every celebrity in town. It must be said that seldom does one find such hospitality and such a friendly reception as greeted the guests that evening, and the festive spirit continued late into the night. Owing to the crowd I saw but few of those present, among them Maurice Chevalier and his wife, Maurice Dekobra, Samuel Dushkin and Tansman sitting on the floor listening to Gershwin's latest "hits." Arthur Honegger was there, and at one moment in the evening, together with Henri Prunières, leader of all that is modern. I heard Prunières express some interesting views on American jazz.

Hallie Stiles, the charming American soprano at the Opéra-Comique, made her debut in Pélleas et Mélisande, and brought out the American colony and music lovers in full force. She has been singing here for three years in La Vie de Bohème, Madam Butterfly and Manon. This was her fourth rôle, and an event. She gave an excellent performance, convincing, sincere and certainly most charming to the eye. She has a beautiful voice, which she used well and her acting was carefully thought out and charmingly done, giving to the character a youth and elusiveness that were most convincing. The Pélleas of Bourdin seemed even better than on previous occasions, when I heard him with Mary Garden. The fact that Albert Wolff conducted was an honor and assuredly an asset to the artists on the stage, as well as to the audience. N. DE BOGORY.

STRAVINSKY AND BRUNO WALTER

The latest of the visiting symphony conductors is Bruno Walter. He directed a concert called an International Festival, consisting of Berlioz, Mahler, Stravinsky, Weber. The Mahler work chosen was the fourth symphony, which on some programs was announced as the first time in Paris. This mistake was afterwards rectified. I heard Straram conduct the same symphony in the Gaveau Hall more than a year ago. It is not harsh or discordant in the modern sense of the word, but, so far as I am concerned, I never wish to sit through the dreary length of those inane platitudes again. It had its admirers, nevertheless, and the conductor was brought back to the platform several times at the end.

Stravinsky, who played the solo part of his piano concerto with accompaniment of wind instruments and string basses, was rapturously applauded, though the audience was frequently amused at many of the wayward harmonies and insistent rhythms. The composer-pianist and the conductor came back to the stage together several times to acknowledge the applause. Honors were equally divided between Fafner and Siegfried.

ELLY NEY'S FIRST PARIS APPEARANCE

The pianist at a symphony concert conducted by Franz von Hoesslin, of Elberfeld and Bayreuth, was Elly Ney, who made her first appearance in Paris on this occasion, playing the piano part of Beethoven's E flat concerto. She was very warmly received by the public. I much regret

that she has not yet announced a recital, when her many merits can be better appreciated.

Another pianist who came and triumphed in a concerto and then departed without a recital was the American artist, Frances Nash. She gave a poetic and animated performance of MacDowell's D minor concerto at the Festival of American Music at the Théâtre Mogador.

Maazel gave his fourth concert this season at the Agriculteurs Hall, playing Liszt's E flat concerto with the Conservatoire orchestra, and a number of solo pieces, of which Liszt's Mephisto waltz was the most important. His brilliant tone and animated playing pleased his public immensely. There appears to be no limit to his repertory, and he seems to be equally at home in the music of all schools.

Jean Witkowski, a young French cellist, whose father, the well known composer, is director of the Conservatoire of Lyons, gave a recital in the Erard Hall which proved the recitalist to be an artist worthy of very high honors.

APPLAUSE FOR ALBERT SPALDING

Albert Spalding's violin recital in the Gaveau Hall was well attended and the applause was loud and long. A novelty in the shape of a suite by Stravinsky, and some Spanish music by Nin, with the composer at the piano, proved to be the two sensations of the recital. There were many recalls and extra numbers before the public dispersed.

Georges Enesco has a large following in Paris and his recital in Gaveau Hall was very successful. The same may be said of Kochanski, who does not appear in Paris as often as his many admirers wish. His name appears now and then as the transcriber of a suite by de Falla.

MORE AMERICANS

Lois Davidson, a soprano from America who has been studying in Paris for several years, completely filled the

Washington Heights Musical Club Activities

The activities of the Washington Heights Musical Club for the past season have included the usual number of meetings, as well as intimate recitals by Agnes Fleming, soprano; Robert Lowrey, pianist; Regina Kahl, soprano; Virginia Ruggiero, pianist; Fritz Heim, violinist; Helene Garber, soprano; Ione Schier, pianist, and an artist recital by Isabel Richardson Molter, well known American soprano. The series of intimate recitals will be repeated next season.

The members' activities are as follows: Marguerite Baiz, soprano, and Fritz Heim, have been doing much concert work in connection with the Music Education Studios and elsewhere, and Miss Baiz is teaching at the studios; Ethel Grow, contralto, has resigned from the direction of the Washington Heights Musical Club Vocal Ensemble, owing to the illness of her mother; Ruth Kemper, violinist, is abroad coaching with Ysaye and filling engagements in England and on the continent; Virginia Ruggiero, pianist, pupil of Robert Lowrey, who has given her training in public work through the medium of the club programs, is now under the management of the Standard Booking Office; Joseph Singer, a young violinist who entered the club as a junior about three years ago, has been playing this season in the Detroit Symphony Orchestra (he was put in touch with the American Symphony Orchestra by the club, and his engagement in Detroit developed from these activities).

The organists of the Washington Heights Musical Club gave their annual open meeting at Wanamaker's Auditorium on April 7. The following names have been added to the list of honorary members this season: Chalmers Clifton, Mrs. William Rogers Chapman, George Meader, Deems Taylor, Albert Stoessel and Lawrence Tibbett.

Reba Patton Praised by Philadelphia Critics

"Giving another recital in the Academy of Music foyer, Reba Patton repeated with decided emphasis her success of about a year ago," said the critic of the Evening Bulletin following the soprano's recent appearance in Philadelphia. "At that time," he continued, "she was already favorably known as a singer whose pure lyric voice held rich promise. The praise which she then won was sincere and deserved, and last night she gave further evidence of the right sort of aspiration, which does not stop at commendable achievement but still strives for higher things." Samuel L. Laciari wrote in the Philadelphia Ledger that Miss Patton has one of the most beautiful, well-controlled voices among the younger singers of Philadelphia. H. T. Craven noted in the Record that clarity and range are two of the reassuring attributes of the vocal art of Reba Patton, and that she obviously possesses possibilities that should serve her admirably on the operatic as well as the concert stage for her voice is firm in texture, excellently controlled and indicative of satisfying reserve power. The critic of the Philadelphia Inquirer gave it as his opinion that not only is Miss Patton's voice of a singularly alluring quality, having both exquisite delicacy and colorful wealth of tone as well, but that she employs it in a fashion that betokens sensitive intelligence and finely perceptive art in training, for every number was sung with finish and balanced beauty. Miss Patton is an artist-pupil of Giuseppe Boghetti, vocal teacher of New York and Philadelphia.

Sammis-MacDermid Artists Sing Gilberte Songs

The most recent musicale at the Sibyl Sammis-MacDermid studio was a departure from the usual individual recital, and eight young artists were heard in Hallette Gilberte's songs, accompanied by the composer. These included his newly published Love Lost, Laughing Song and On Wings of Memory.

Each singer gave an operatic excerpt preceding the Gilberte numbers, by way of variety to the program, and Mrs. MacDermid opened the musicale by singing two of Mr. Gilberte's best known numbers—Ah, Love, but a Day, and Spring's Serenade. Others taking part were: Helen Clymer, soprano; Rose LaHarte, contralto; Harold Dearborn, tenor; Pauline Stock, soprano; Margaret Grove, contralto; Grace Keilt, soprano; and Mrs. Frank Leslie, soprano. Effie Doe was the accompanist.

Miloradovich Receives Acclaim

Milo Miloradovich received acclaim recently as soloist in The Holy City, given with a chorus of 275 voices under the direction of Dr. Tali Esen Morgan, in Brooklyn. So deep an impression was made upon the tremendous audience present that a repetition of the performance was requested at an early date. A splendid impression was also made by her as soloist with the Bridgeport Oratorio Society, Frank Kaschau directing, in Bridgeport. The principal number on the program was Edgar Stillman Kelley's Pilgrim's Progress, which afforded Miss Miloradovich an opportunity to show not only the beauty of her voice but her marked artistic abilities and unusual diction as well. Miss Miloradovich was warmly complimented by Mrs. Edgar Stillman Kelley, who was present, upon the distinction of her interpretation and style.

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capacious hall of the old Conservatoire with her many friends when she gave a recital there in the second week of May. She has a musical voice of good range and power, and she presents an attractive picture to the audience. First appearances often have their drawbacks in nervousness, imperfect control of voice, and so on, but this young singer seemed to be very much at home on the famous old stage of the Conservatoire. She was lost amid the pyramid of flowers which accumulated during the evening.

Marguerite Long's Debussy recital in the Erard Hall was well attended. This pianist has long been highly esteemed by the Parisian public. She is one of the professors at the Conservatoire. Madame Roger-Miclos, whose piano playing used to give me pleasure forty years ago, is still "in the ring." Her recital on May 14 in the Chopin Hall was notable for a fine performance of Schumann's Kreisleriana and Chopin's F minor Fantasia.

At a concert by the Schola Cantorum society, conducted by Vincent d'Indy, five concertos for piano, called "romantic" were played by five different pianists. The romantic concertos were: Beethoven in G major, Weber Concertstück, Schumann, Mendelssohn in G minor, and Liszt in E-flat major.

Richard Byk, Polish pianist, began his recital with some old and modern works by Kamiński, Perlowski, and Szymanowski, following with Bach, Mozart and Beethoven. The audience unfortunately was small, though the pianist is unquestionably an artist of the first order. C. L.

Rosa Low to Sing in Europe

Rosa Low, lyric soprano, who has been heard here in recital at the Town Hall, the Biltmore Musicales, the Plaza Artistic Mornings and other local concerts, as well as on tour, sailed on the S. S. Paris for an extended tour of the continent. Miss Low will sing in opera and concert in Paris, Ostend and probably London. She will also give a concert for Queen Marie of Rumania.

Before returning in the early fall, Miss Low will be the guest for several weeks of Grace Moore, Metropolitan Opera soprano, at her villa in Antibes.

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Bonn Beethoven Festival Includes Modern Music for the First Time

Sigrid Onegin a Sensation—A "New" Schubert Work

BONN.—An entirely new feature of the annual five-day Beethoven Festival, just held in Bonn, was a concert of modern music. These festivals have always been largely confined to the performance of works by the city's greatest son or his immediate successors of the romantic period; but this year there was an evening of compositions by Reger, Busoni, Jarnach and Hindemith, a departure which was greeted with unmistakable enthusiasm.

A MASTER PIANIST

The playing of the Amar Quartet and the Russian pianist, Eduard Erdmann, contributed in no small degree to this success. Reger's extensive F sharp minor quartet (op. 121) was performed with wonderful clarity and beauty of tone; Hindemith's string trio (op. 34), a masterly piece of polyphony with a powerful climax in the slow movement, fascinated even the conservative listeners; while Eduard Erdmann's interpretation of Philipp Jernach's piano sonata and Busoni's Fantasia Contrappuntistica were tumultuously applauded.

The previous concert, which opened the festival, was devoted to Bach and Mozart. It was an experience of sheer delight to listen to the latter's two serenades (C minor and E flat major) written for a pair each of oboes, clarinets, horns and bassoons, played with all the requisite delicacy by Cologne's leading wind instrument ensemble. The well known harpsichordist, Alice Ehlers, gave exquisite performances of Bach's Italian concerto, and—together with Paul Stolz—Bach's E minor sonata for flute and harpsichord. The large audience applauded so insistently that a movement of the flute sonata had to be repeated.

ONEGIN MAKES BONN DEBUT

The third concert had an all-Schubert program, during the course of which Sigrid Onegin created a sensation with her singing of a number of his songs. It was the distinguished contralto's first visit to Bonn, and the stormy applause which greeted her threatened never to end. The D minor string quartet (Death and the Maiden), and the C major quintet (op. 163) formed the framework of the program. They were played by the Budapest String Quartet—long popular in the Rhineland—with great musical intensity and finely graded dynamics. Francesco von Mendelssohn played the second cello in the quintet. The pianist of the evening, Joseph Pembaur, performed the Wanderer Fantasy with a finished technique though a somewhat exaggerated pathos.

ONE EVENING OF BEETHOVEN

Beethoven's music made its appearance on the fourth evening. The B flat major trio, the Kreutzer sonata and the E flat major string quartet (op. 127) made up the program. The Klingler Quartet, whose merit has been proved at many a Beethoven festival, and Walter Braunsfels, that artist of all around excellence, who on this occasion ap-

peared as pianist, evoked the heartiest demonstrations of approval.

HEAVENLY LENGTHS

Of sheer "heavenly lengths" was the last concert of the festival which took place, as usual, on the morning of Ascension Day. It opened with Haydn's inspired quintet in C major (op. 88), beautifully played by the Klingler Quartet, with Karl Wendel as second viola player. Then followed Schubert's youthful quartet for flute, guitar, viola and cello, which had the added charms of novelty and an unusual history. The original manuscript, begun in 1814, was found in the attic of a country house in the popular Austrian resort, Zell am See. It was incomplete, breaking off at the fifth variation of the fifth movement (the variation was finished by Dr. Georg Kinsky). This delightful work, with its fascinating tone colors, was first performed in 1925 in Brühl, near Bonn. At the festival all its musical subtleties were brought out in a plastic reading by Stoltz, Albert, Klingler and Mendelssohn. Songs of Schumann and Brahms were sung by Sigrid Onegin and the concert closed with a masterly performance of Brahms' first string sextet by the Klingler Quartet, with Karl Wendel and Ernst Silberstein. Stormy and unceasing applause testified to the public's appreciation, not only of the final concert but of the excellence of the festival as a whole. E. T.

Hans Hess Featured at Festival

ST. LOUIS, MO.—The feature concert of the Morning-side Music Festival was that of the nationally known cellist, Hans Hess. Mr. Hess, accompanied by Juul Rosine Hess, stirred the souls of those present. So artistically finished was the recital that the audience called and recalled the artist for encores, which were graciously given. Mr. Hess' interpretations were superb and intonation faultless.

The recital was divided into four groups, each group displaying lovely tone quality and artistic interpretation. Mr. Hess' first number was the Sammartini Sonata in G major followed by the Kol Nidrei by Bruch, Intermezzo (from the opera Goyecia) by Granados, Popper's Elfen Tanz, Variations Symphonique by Boellmann, Melodie Arabe by Glazounow, Popper's Harlequin, a Chopin Nocturne, and Allegro Appassionata by Saint-Saëns. Encores were Popper's Gavotte, The Swan of Saint-Saëns, Village Song by Popper, Air Orientale and a Lullaby by Cyril Scott.

The accompaniments played by the charming Juul Rosine Hess were exquisitely woven into the solos. A large and enthusiastic audience heard Mr. Hess, a rare artist whose return will be impatiently awaited. C. P.

George Lieblich Delights Memphis

Mrs. J. F. Hill, honorary president of the Tennessee Federation of Music Clubs and one of the board of directors of the National Federation of Music Clubs, recently wrote as follows about George Lieblich's concert in Memphis:

George Lieblich's recital Saturday afternoon under the auspices of the Beethoven Club was another triumph for this great artist. We have brought to Memphis many great artists during the past quarter of a century, but never one who gave greater pleasure than George Lieblich. His artistry was superb; his personality magnetic, and his wit sparkling. How rare it is that we are permitted to hear and know a person so abundantly endowed. Every college and music club in America should have George Lieblich. He has a real message for them. I sincerely hope we may have the honor and pleasure of having him again very soon. May I add that personally I never enjoyed a pianist more than I did Mr. Lieblich. (Signed) Mrs. J. F. Hill, President, Beethoven Club.

Recital by Ruth Julian Kennard Pupils

On the afternoon of June 3, the Little Salon of Aeolian Hall was again the scene of a remarkable demonstration of the teaching methods of Ruth Julian Kennard. Seventeen pupils of the gifted teacher, ranging in age from three to fourteen years, presented original compositions, played piano solos and answered questions pertaining to harmony, melody, rhythm, the cycle of keys and other subjects in a manner that was truly remarkable considering the tender years of the children. Margot Loh, a mere baby, three years old, played answers to questions on the piano and gave three solos which were entirely free of mistakes technically or

musically. The three adopted children of the late Nora Bayes, Norman, Lea Nora and Peter, appeared as composers, theorists and pianists.

With not a single exception the work done by the little students was most praiseworthy, and reflected the highest credit on a teacher whose knowledge of children and how to teach them would be difficult to duplicate. The recital was a brilliant testimonial to the improved teaching methods employed by progressive American music teachers of today. Preceding the concert there was an interesting demonstration by Mrs. Katherine Tift Jones of the new educational AudioGraphic records of the Aeolian Company.



RUTH JULIAN KENNARD AND HER THREE TO THIRTEEN YEAR OLD PUPILS.

who gave a recital at Aeolian Hall on June 3. Left to right: (Top row) Richard Levy, Barbara Dirks, Lucille Levy and Susan Weingarten; (center row) Doris Pick, Mildred and Rita Kreiger, Lea Nora and Norman Bayes and Jean Schwartz; (bottom) Richard Brecker, Danny Dannenbaum, Richard Adler, Emaline and Betty Wallace, Margot Loh and Peter Bayes, with Mrs. Kennard seated. The children played original compositions, all except the three-year-old one, Margot Loh. The Bayes children are those of the late Nora Bayes, who are very musical and imaginative. Mrs. Kennard is especially fitted to teach children as she does with a spirit of romance and imagination, which might be called inspirational.

Jacques Gershkovitch



Excerpts from the New York press:

GERSHKOVITCH WINS OVATION AT DEBUT

Tumultuous Recall for Russian Conductor (Headline)

"... A crowded and cordial house listened to the symphony. It applauded Moussorgsky's 'Night on the Bald Mountain,' Glazounov's 'Stenka Razin' and an unfamiliar ballet fragment, 'The Soul of a Hary,' by Avshalomoff. The new leader, who studied under Rimsky-Korsakoff, Glazounov and Tcherpine, and coached abroad in conducting with Nikisch, showed himself no poseur, but a musician intent on a true reading of the score before him.—The Times.

"... Mr. Gershkovitch effected his debut last night with results that were flattering indeed, judging by the torrid behavior of the audience at the finish of each number.—The World.

"... Mr. Gershkovitch is an energetic earnest conductor who knows what he wants from his men and apparently gets it. His reading of the symphony had spirit, color and dramatic significance. The tempos and emphases were frequently a departure from conventional readings but were none the less interesting and effective because of that. The musicians showed an instant and eager response to the conductor's directing, and gave, as a result, a brilliant and scholarly performance of the programme.—New York American.

"... Mr. Gershkovitch conducted with vigor, with evident competence and ability to transmit his wishes to the orchestra in conservative readings.—The New York Herald Tribune.

"... The concert began with Tchaikowsky's 'Fourth Symphony.' With ideas on tempo quite different from the ideas of other conductors who have given this work during the orchestral season that really ended three weeks ago, Mr. Gershkovitch did make the music vital.—The Evening Post.

"... Nearly everybody had been engaged as guest conductor this year, and I suppose it was a mistake or an oversight which left Jacques Gershkovitch out of it. ... It was a Russian's selection, this program, and an artist's. It showed taste and it showed spirit. It was daring, too, for Mr. Gershkovitch to add the organ solo to debut of himself. But it exhibited the qualities I note first in him: sincerity, honesty, musicianship and courage.—The Morning Telegraph.

"... Mr. Gershkovitch modeled its fevered and hypnotic phrases with considerable success. The latest of band masters to be sent us by Russia, he may justly claim the attention of the public. We found his tempi throughout the Symphony uncommonly agreeable and the moods of the music discovered in him an able interpreter. It was an interesting concert, introducing to a New York audience a conductor of pronounced talent.—The Brooklyn Daily Eagle.

All Inquiries and Communications to
RECITAL MANAGEMENT ARTHUR JUDSON
113 West 57th Street Steinway Hall New York

Fourth Annual Adirondack School Music Festival at Lake Placid Club a Rousing Success

By Mary Belle Wright

Up in the Adirondacks it has been proved again that music has a unifying power beyond that of diplomacy or legislation. Its force was plainly visible as well as audible during the Fourth Annual Adirondack School Music Festival, held at Lake Placid Club, June 1 and 2, when parochial and public schools sent choruses to compete with each other for honor awards. Music was the common interest that brought together young people of different religions, different stations in life, varying creeds, and even welded blacks and whites into a single musical organization.

to applaud a following chorus that did as well, and if the singing were obviously better their applause was spontaneous, sincere and prolonged. Almost without exception the best choruses were those in which the spirit of mutual good fellowship was apparent between students and leader.

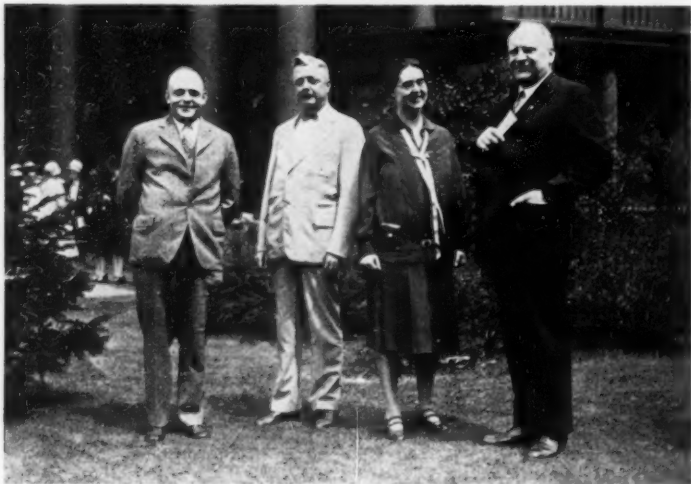
Competition opened Friday morning, June 1, with the Class B groups. Long before the appointed hour (10:00 A. M. Standard Time) such fleets of automobiles had assembled that parking space was at a premium. Competition program was arranged according to distance each group

the children from rural districts to one of the leading resorts of the country, there was no question that music was the paramount interest. The uproar was deafening when the awards were announced. There were no tears nor long faces apparent among the losers, but instead a general clapping and cheering, laughing, handshaking and back slapping that was inspiring to see.

The work that these youngsters and their leaders had put into their preparation for the festival had brought results that were highly commendable. It is difficult for city dwellers to estimate the difficulties against which these groups have labored.

In most country districts the little red school house is going the way of the old oaken bucket to extinction, but that is not entirely the case in these mountain regions where winter reigns for five or even six months a year and where blizzards block all roads except those kept open by constant efforts of the state highway department. Skis are often as much a means of transportation as of sport.

DISTINGUISHED JUDGES AND FIRST PRIZE WINNERS IN FOURTH ANNUAL ADIRONDACK SCHOOL MUSIC FESTIVAL



(Left) The judges for the two-day event included, left to right: Prof. Lydon R. Street, Plattsburg, Normal School; State Supervisor of Music, Russell Carter, Albany, N. Y.; Prof. Alice E. Bevins, Teachers College, Columbia University, and Albert Edmund Brown, dean of the Ithaca Institute of Public School Music. (Right) Group from Granville Schools arriving in bus, who were winners of the first prize in the chorus and orchestra competition.



More than 1300 high school students from some twenty-nine Adirondack towns met in competitive singing or competitive orchestral playing, during the two-day festival. Contestants were divided into three groups according to population of the communities from which they came. Class A was composed of units from towns of more than 4,000 population. Class B was from towns of 1,000 to 4,000. Class C was from villages of less than 1,000. Though the rivalry was keen, and each group was out to do its gilded best, the sportsmanship shown was splendid. The chorus that had sung early and had put its heart into the work was quick

must travel and expected time of arrival. It began at the appointed hour and tardy groups forfeited their places and had to come at the end of competition in their class. The Club Agora, which seats 1,200, was marked off into sections, and each block of seats was marked with a standard sign bearing the name of the school to occupy it. Printed programs, that also carried all necessary information pertaining to conduct of the festival and comfort of those attending it, were distributed at the door.

The mechanics were good but the spirit was better. Though the whole affair had a holiday aspect and brought

Some of the children who came and sang with their schools do actually live in log cabins. Radio and phonographs are not numerous in the poorer backwoods sections. Concerts are almost unknown. The brand of music offered by the nearest motion picture house and by the dance orchestra of some nearby mountain resort is often the best the residents hear. Even the music in the churches was of such low grade that the hope of raising the standard was one of the reasons that these annual festivals were begun by the Lake Placid Club.

The club has been known as a music center since its founding, thirty-four years ago. Organ concerts on its \$30,000 instrument played by Wallace A. Van Lier, Mus.B., of the Eastman School of Music, resident organist and music director of the Lake Placid Club, were daily features of the festival program. In the fall, when the choir festival is held, there are also daily concerts, free to all, by a symphony orchestra of thirteen, composed of some of the best men of the Boston Symphony Orchestra and led by Julius Theodorowicz, assistant concertmaster of the Boston Symphony. This symphony group resides at the club each summer and plays eight concerts there each week, which are free to all members and guests.

The Lake Placid Club organized these two annual music festivals and threw the great facilities of their plant at the disposal of the festival from an entirely philanthropic motive. Members sympathetic with the plan outlined by Dr. Melvil Dewey, president and founder of the club, contributed funds to help carry on the work. Maude DeGann Graff, a woman of high musical training and also a background of public school music teaching, went into the field as "Missioner." She canvassed the towns and tiny hamlets, interviewed ministers and school officials and music lovers, and paved the way for young "Music Missioners" to go to these settlements and teach music in schools where it had never been taught before. Many of the towns represented in the Class C competitions of the festival sent commendable choruses, though until three or two or even one year ago there had been no music instruction in their schools. The towns had not been able to pay a music teacher. They were not able then, but when someone interested in making music available for them organized the towns and put in one teacher for three or four towns and so divided the time and cost, music instruction became possible for the little towns and was cordially welcomed.

Addison says, "Music wakes the soul and lifts it high and wings it with sublime desires." Certainly the souls of the children who were putting every ounce of their youthful enthusiasm into their singing were awake, and judging from their work and study of music, that most intangible but powerful form of community uplift, they were lifting their souls to higher thoughts and feelings than they would ever get from undiluted algebra.

Judges, who sat through long hours of concentrated listening and who gave to each group their painstaking attention, were Dean Albert Edmund Brown, of the Ithaca Institution of Public School Music, Ithaca; Russell Carter, State Supervisor of Music, Albany; Assistant Professor Alice M. Bevins, Music Department, Teachers' College, New York; Professor Lydon R. Street, Music Department, Plattsburg Normal School, and Mrs. F. J. Riley, of Morrisville, N. Y., who has succeeded Mrs. Graff as Adirondack Music Missioner.

Granville, N. Y., won double honors in the Class B group by scoring first place with both their chorus and orchestra. It was the first time that Granville had taken part in the festival. Perhaps the Welsh blood that is predominant in that small town contributed to their musical success, but

(Continued on page 36)

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HAROLD NEEL
Tenor

2nd Tenor Boy's Quartet, Tenor in Mixed Quartet, 1st places at Interstate Contest at TONKAWA, OKLA.



DONALD BABCOCK
Bass

in Boy's Quartet, 1st place State Contest, EMPORIA, KANSAS.

HELEN SWEARINGEN
Soprano

2nd place soloist State Contest, WINFIELD, KAN., among 27 contestants. 1st soprano in Girls' Quartet, 1st place, State Contest, at EMPORIA, KANS.



ELIZABETH ANNE ARCHER
Contralto

3rd place soloist in State Contests at WINFIELD and EMPORIA, KANS. 1st alto in Girls' Quartet that took 1st place at EMPORIA, KANS.

LOUISE ARCHER
Contralto

Member of Girls' Quartet, 1st place State Contest at EMPORIA, KANS.



GRACIA WALKER
Contralto

Junior High School, 2nd places at WINFIELD, KANS. and TONKAWA, OKLA.



LELA HACKNEY
Soprano

in mixed quartet, 1st place Interstate Contest at TONKAWA, OKLA.



DAN VAN GUNDY, Baritone
(No Photograph)

Junior High School—3rd place in Interstate Contest, TONKAWA, OKLA., and Honorable Mention, WICHITA UNIVERSITY.

HILDON HANEY
Baritone

Honorable Mention WICHITA UNIVERSITY.

URVILLE NEEL
Tenor

Junior High School—1st places at WINFIELD, KANSAS and Interstate Contest at TONKAWA, OKLA.



Minnie F. Owens
director of the Academy of Fine Arts,
Wichita, Kansas

May 10, 1928.

Dear Mr. Haywood:

I am enclosing a list of my pupils who have won honors in various Interscholastic Music Contests which have taken place recently.

Ernest Gilyeat, 1st tenor of Boys Quartet which took first place State Contests at Winfield, Kans., and Emporia, Kans., and Scholarship at Wichita University.

Harold Neel, 2nd tenor of Boys Quartet and tenor of Mixed Quartet, which took first places at Interstate Contest at Tonkawa, Okla. Donald Babcock, basso in Boys Quartet, first place at Emporia, Kans. State Contest.

Helen Swearingen, soprano, 2nd place soloist State Contest at Winfield, Kans.; 1st soprano in Girls Quartet, first place State Contest at Emporia, Kans.

Elizabeth Anne Archer, contralto, 3rd place soloist at Winfield and Emporia, Kans.; 1st alto in Girls Quartet that took first place at Emporia, Kans.

Louise Archer, contralto of Girls Quartet, first place State Contest at Emporia, Kans.

Lela Hackney, soprano in Mixed Quartet, first place Interstate Contest at Tonkawa, Okla.

Urville Neel, tenor, Junior High School, first place at Winfield, Kans. and Interstate Contest at Tonkawa, Okla.

Gracia Walker, contralto, Junior High School, second places at Winfield, Kans. and Tonkawa, Okla.

Hildon Haney, baritone, Honorable Mention at Wichita University. Dan Van Gundy, baritone, Junior High School, third place in Interstate Contest, Tonkawa, Okla., and Honorable Mention, Wichita University.

Three of my pupils were in the winning Boys Quartet, three in the Mixed Quartet. Individuals won four first places, three second places, three third places, and two honorable mentions.

I thought you would be as pleased as I to learn this. So much for our "Universal Song" Voice Culture Method!

Sincerely,

Minnie F. Owens.

Minnie Ferguson Owens, of Wichita, Kansas, numbers among her pupils many Vocal Teachers, Supervisors of Public School Music and professional singers in concert and the theatre.

Mrs. Owens studied with Frederick H. Haywood of New York City for several years, and is now his Kansas Representative and Faculty Member of the Haywood Institute of Universal Song. She is conducting in Wichita (June 4 to 30), Teachers Training Classes in the presentation of "Universal Song," the Haywood Voice Culture Course for private and class instruction.

Among other noted teachers with whom Mrs. Owens studied before her association with Mr. Haywood were Henry Bickford Fasmore, while at the Stern Conservatory in Berlin. Mr. Fasmore is now located in San Francisco. Mrs. Owens also studied with William Shakespeare for one season in London.

The Cornish Trio Closes Third Season

Four years ago this summer three European artists were brought to the Pacific Northwest by the executive board of the Cornish School of Seattle: Peter Meremblum, violinist from New York; Kolia Levienne, Russian cellist from Paris, and Berthe Poncy, pianist from Geneva, Switzerland. The following season these three artists organized the Cornish Trio. Today this trio is one of the most distinguished chamber music organizations on the Pacific Coast.

They have just closed their third season, during which they have charmed audiences in their appearances before the Women's Musical Club, Vancouver, B. C.; the Cheney Normal School, at Cheney, Wash.; the Washington State Normal School, Ellensburg, Wash.; State Normal School, Lewiston, Ida.; Walla Walla College, College Place, Wash.; and at two concerts in Portland, Ore., the first sponsored by the Portland Chamber Music Society, and the second a public appearance in the Portland Shrine Auditorium.

That chamber music, long the daily fare of Europeans, is also loved by Americans is attested to by the fact that the concert given in the Shrine Auditorium was broadcasted by request over the Pacific Coast NBC Broadcast Chain of the National Broadcasting Company. In addition to their concerts outside Seattle the Cornish Trio have played during the season four concerts on the Cornish Three Arts Series in the Cornish Theater and four musical soirees in the homes of prominent Seattle music lovers.

Of their Portland concert the critic of the Portland Oregonian wrote: "The Cornish Trio is the most accomplished chamber music organization which has appeared in this city within the memory of the present writer, with the possible exception of the Flonzaley Quartet. A perfectly balanced chamber music trio, their concert last night was a memorable one."

All three members of the trio are on the Cornish School faculty and during the coming summer will give special work in the Cornish summer session, July 18 to August 28. They will also be heard in two concerts on the school's summer program. Mr. Levienne is a graduate of the Leipsic Conservatory and the Imperial Conservatory, Petrograd, and has both American and European tours to his credit, having appeared with Chaliapin and other concert artists. Mme. Poncy is a graduate of the Geneva Conservatoire and the Schola Cantorum of Paris, where she studied composition with Vincent D'Indy and piano with Blanche Selva. She is also a graduate of the Dalcroze Institute, Geneva, and before joining the Cornish School faculty, was for five years a member of the Dalcroze Institute faculty. Mr. Meremblum is a laureate of the Imperial Conservatory, Petrograd, and a pupil of Leopold Auer, in the famous class which gave to the world Jascha Heifetz and Cecilia Hansen. In addition to his concerts with the trio, Mr. Meremblum has given a series of sonata recitals during the past season, and conducted the Cornish Orchestra of sixty-five pieces in two symphony concerts. With Mrs. Meremblum he is sailing for Honolulu this month, where he will be presented in two recitals, one at the Conservatory of Honolulu and the other at the Hotel Royale. He returns to the Cornish School to conduct classes in violin and ensemble during the month of August.

The trio is now booking its 1928-29 season in California, Utah, Nevada and the Northwest.

Music-Education Studios' Spring Festival

Five musical programs were given by the Musical Education Studios, Jesse B. Gibbs and Margaret Hopkins, directors.

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THE CORNISH TRIO,

whose members are: Peter Meremblum, violin; Kolia Levienne, cello, and Berthe Poncy, piano, all of the faculty. The trio has given a series of fine concerts at the school this past winter and will continue to do so during the summer session.

tors, from May 12 to May 28—two at the studios, and one each at the Tuttle residence, MacDowell Galleries and St. Luke's Parish House. In these, pupils of all ages participated, in piano, vocal, violin, choral, chamber music, marches and dances, and orchestral numbers, showing the splendid quality and variety of work done at this institution.

DeKyer Pupils Give Song Recital

Landay Hall was filled, May 31, when the program featured a dozen girls and two men, vocal pupils of Marie DeKyer. Mary Murray sang coloratura numbers beautifully, and Mathilde Schmitt, who followed, displayed a contralto of fine promise. Louise Herbeck, soprano, sang Schubert and Mozart airs excellently, and Duncan Cumming was heard in Non e ver (Mattei) and a Watts song, showing fine tenor voice and musical feeling. Mabel Finley Armstrong was perhaps the star contralto appearing, possessing, as she does, a beautiful voice, allied with artistic style. Ogarita Rugg is another singer worth remembering, for she sings with true musical feeling, clear enunciation and style. Mabel Celeste sang the Mignon polonaise with fluency and a final high E flat, and Albert Barber's tenor voice was effective in Massenet's Manon (Le Reve). Catherine Murray was most admired in her singing of Alleluia (Mozart), which was excellently done, with clean-cut vocalization. Margaret Horton offered On the Shore (Neidlinger) with expression, and put happiness in Fiddle and I. Ruth Bergen's brilliant singing of Scott's Wind in the South

showed a promising voice, and Margaret Jamer's sweet voice and brightness were admired, as shown in The Little Damsel (Novello). The interesting program closed with Louise Masline, who sang Schubert and Brahms songs with animation and real expression. Frank Chatterton was a good accompanist.

Mme. DeKyer gave her third annual pupils' recital on June 5 in Westerly, R. I., and plans to go abroad on June 9 for a summer of study and recreation.

Promising Young Composer Heard at Lucerne Festival

Furtwängler and Weingartner Visit Geneva—Parsifal Performance a Great Success

GENEVA.—The annual festival of the Swiss Musicians which recently took place in the charming little town of Lucerne, brought some interesting new works to light. Chief among them were a very personal symphony by Conrad Beck, two fine songs of Henri Gagnebin and two songs of Roger Vuataz. The last named, a young composer of great talent, does not flinch before the audacities of modern music. In his case, however, they are always logically intended and introduced. They give his original music an austere, musicianly and interesting character.

The concerts, on the whole, were interesting and the Berne Orchestra, which came over for the festival, was good.

A GREAT EVENT

A great event for Geneva and the most striking feature of the close of the season was the production of Parsifal under Robert Denzler of Berlin. The cooperation of internationally chosen artists, with Geneva's excellently trained choirs and the Orchestre Romand made the occasion an even greater success, if possible, than last year.

The Berlin Philharmonic Orchestra recently visited this city and played works by Beethoven, Wagner and Richard Strauss. Its triumph was complete, thanks to the quality and discipline of this ensemble and, in no small degree, to the fascinating personality of its conductor, Furtwängler.

Weingartner, too, has been a recent guest. He conducted some wonderful performances of Mozart and Brahms Symphonies with the Orchestre Romand, but earned an especially enthusiastic ovation for a well-nigh incomparable reading of Beethoven's fifth symphony.

A magnificent performance of Pablo Casals in the Victoria Hall, and remarkable productions by the Russian Ballet at the Geneva Theatre enlivened the last days of the season. All these performances were given with the cooperation of the Orchestre Romand, under the direction of its regular conductor, Ernest Ansermet. G. P.

N. Y. College of Music Students' Concert

Five chamber music numbers made up the recent students' concert at Carnegie Chamber Music Hall, given by the associated young artists from the N. Y. College of Music, Carl Hein and August Fraemcke, directors. A thoroughly dignified program, consisting of works for string quartet by Mozart and Haydn, with vocal numbers, was enjoyed by the overflow audience. Exceptionally good was the closing G major quartet (Mozart), played by Esther Heller, Iwao Fukui, Belmont Fisher and Marguerite Buttlerman. Clara Haen, soprano (Van Gelder pupil), and Monya Burlak (Hein pupil) were effective singers, and others on the program were Antoinette Mancini, Stephen Kaputa, Bernard Riese and Hildred Zerman.

Harriet Foster Pupil Broadcasts

Donald Black, artist-pupil of Harriet Foster, sang over station WABC on June 3 and 10, and will also be heard at three-thirty on June 17 over the same station.

J. H. DUVAL

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AN ANALYSIS OF EYE-MOVEMENTS IN READING MUSIC

And the Bearing of That Study Upon Methods and Procedure in School Music Training

By O. Irving Jacobsen

IN any reading, music or ordinary print, the eye does not move continuously along the score or line as might be supposed, but by a series of pauses at certain points, and it is during these pauses or rests, that most, if not all recognition of the reading material occurs. These points of rest are called fixation pauses, and the number and duration of pauses determine the fast or slow reader. By a study of the eye-movements made in reading, the habits of mature and immature readers can be determined, and also how the immature reader must develop in order to read like the mature reader. Such an analytical study requires special apparatus, and the photographic method and apparatus has given the best results.

The study consisted of reading and performances of both instrumental and vocal music. There were thirty-seven subjects included in the experiment, ranging in age from eleven to forty-one years; and in training in music, from one to sixteen years, so it was a rather heterogeneous group. The results of the study have a rather limited application to instruction in reading music. Varied experimentation with a group of readers would be the best means for determining the effectiveness of any instruction which might be suggested by the study. The suggestions presented are not based upon any proven issues, other than those of the present investigation.

Rhythm, especially, was a factor which the immature reader lacked. Some average readers were also lacking in this regard, and the pitch was sometimes correct but the rhythm was erroneous. This indicates the need for drill in rhythms, which could be introduced by use of flash cards expressing various rhythmical patterns, appearing in measures of various time signatures, the notes being merely on one staff degree. This method would develop the recognition of rhythm in notation, but the performance would require such methods as tapping, clapping, and swinging the arms.

It was found that the extent of peripheral vision was large for the mature reader and small for the immature reader. This was likely due not merely to the condition of the vision of the subject, which might have influenced the circumstance, but to the familiarity with the notation as well as the keyboard of the instrument. The difference was also shown in the extent of recognition, represented by the average number of notes per pause, which varied from .41 to 2.5 notes. It indicates the need of drill in recognition, for the immature reader. Such drill could also be in the form of flash cards, using simple intervals and few notes at first, and gradually increasing the difficulty of intervals and number of notes, as improvement in recognition occurred. The tachistoscope could also be used for recognition of motives and figures of music in short intervals of time. The immature reader would also require drill for familiarity with the keyboard or other instrument, or, in the case of singing, drill in singing intervals true to pitch, would be needed. Care should be taken to avoid the drill becoming monotonous, as often occurs, with a preference for short periods of thorough drill to long and careless periods.

The most rapid readers were also the most accurate readers, which was likely due in part to the retention ability which was not required as much in rapid reading and performance. The slow or immature reader was handicapped by this factor. When his eyes moved from clef to clef, or from the staff to the words in vocal reading, much time elapsed in perceiving the note or group of notes or words in a pause. Had the reader been able to perceive more notes or words in each preceding pause, they would be forgotten while recognizing the notes or words of the next pause, due to the slow process of reading, and the material would have to be read again. Rapidity of recognition could also be developed by the use of flash cards.

In instrumental music reading especially, the great difference between the mature and immature reader was in the number of pauses made in the reading process, the duration of the pauses, and the number of regressive movements made. The immature reader required far more pauses and more time than the mature reader, and there were many regressive movements in the reading, as well as many unnecessary pauses which were not near enough to the notation to permit recognition. A long period of training would be required for the immature reader for development in reading ability such as that of the mature reader. Such training should include recognition of the notation so that two or more notes could be recognized in one pause, as was done in the reading of the mature reader. Since it was found that content and not size of the area determined the extent of recognition, the reading material for the immature reader should be very simple, arranged with the notes rather widely separated, and gradually increase the difficulty of the reading material. The rhythm should also be simple at first, with a gradual increase in difficulty as improvement occurred.

The reading material should consist of diatonic reading at first, gradually including accidental signs, in small intervals easy to play or sing. It was found that accidental signs gave much trouble, even for the average reader, and resulted in more fixation pauses being made, as well as pauses of longer duration. Therefore, care should be used in introducing the accidental signs, selecting those which are easy to play and sing. Expression marks could be introduced in a similar manner. Fewer errors were made in reading scale runs than in arpeggios; hence the scale runs could be included in material for the immature reader, and gradually introduce the arpeggio, written in half notes at first to simplify the rhythm.

In the reading of two-clef material by the mature reader, the eyes moved in a zig-zag manner from clef to clef toward the right, and chords were read chiefly from above downward or from the treble to the bass clef. Since fewer errors were made when chords were read in this manner, and the rhythm of performance was also best then, it seems logical to instruct the immature reader to read chords in this way. Most of the errors made by all subjects were: in reading the bass clef, and material written

[This paper, which was read at the Supervisors' Conference in Chicago, presents matters of far more than average importance. The facts brought out by experiment, showing that chords are read from the top down (just the opposite of all of our teaching!), that syllables do not aid in vocal sight reading, that more ascending intervals were read wrong than descending intervals, etc., are of the utmost moment. For the first time in the history of music we are getting some real scientific knowledge about our own actual procedure. It is now up to teachers to forget old methods and invent new methods that will be strictly and truly scientific.—The Editor.]

on ledger lines, and more time and more pauses were also required for reading the bass clef than for the treble clef. Therefore more time should be used for drill, both in recognition of the notation and performance of bass clef music, as well as music written on ledger lines.

In the vocal reading, the larger intervals were sung incorrectly more frequently than the smaller ones, and more ascending intervals were incorrect than descending intervals. This also indicates the type of drill needed for the particular subjects who took part in the experiment, and also the drill which might be eliminated. Mature readers made more errors by singing flat than by singing sharp, but the immature readers made 90 per cent of the errors by singing sharp. Special drill for overcoming singing off pitch would have to include all possible intervals of the diatonic scale, as indicated in the experiment in vocal reading, and after these are mastered, instruction in singing the chromatic intervals should be given.

It was also found in the vocal reading that the immature reader required about as much time for reading the words as for the notation, whereas the mature reader required about $\frac{1}{3}$ of the total time for words, and $\frac{2}{3}$ for the notation. This indicates that the immature reader was also

lacking in ability in reading words. Care should be taken to make sure that the pronunciation and syllabification of each word is known before singing is attempted. Although each subject read the words aloud before singing them, the syllabification of some words caused more pauses to be made in reading than was usual, and also pauses of longer duration.

The system of the "movable tonic" seems to demand the use of syllables, but it might be possible to develop sight-singing without them. This appears to be confirmed by the singing of some immature subjects, who sang many wrong syllable names, but the correct pitch, according to notation. The immature readers had also only three syllable names for the seven tones of the scale, and they were "do," "mi," and "sol" with no consistency of names for particular tones. The method in which the syllables might be abolished would demand extended experimentation.

The practice of reading the music away from the instrument or prior to singing was recommended by some writers, and no doubt is a very good procedure, since some familiarity with the rhythm, intervals, accidental signs, and other complexities of the material, is thus acquired. Six orchestra directors stated that they never directed the performance of any selection without reading it first and marking the important parts; also that it was impossible to read all parts of an orchestra score while directing, and that only three or four parts were observed unless they were specially marked. Reading of the notation and words before singing a vocal selection would be a great aid toward accuracy and speed in performance.

The methods suggested for development of the immature reader would demand the writing of new material, since much of the material for use in developing sight-reading is too difficult for the immature reader, and there is very little of it that would meet the requirements of rhythm, accidental signs, small intervals, special drill for reading the bass clef, and other factors recommended.

JULIUS STOCKHAUSEN

By Alice Kortschalk

THE life and career of Julius Stockhausen, the renowned singer and teacher of the late romantic era, as reflected in his correspondence with his family and illustrious contemporaries, has been published in the form of a collection of these letters by his daughter, Julia Wirth.

The publishers undoubtedly will gain the gratitude of thousands of music lovers, for this book contains a wealth of interesting and valuable information about musical conditions of that time, when Clara Schumann, Johannes Brahms, Jenny Lind, Josef Joachim and others of equal fame were making history.

Their letters to Stockhausen, with whom they stood on terms of warmest friendship, enable one to visualize a truer picture of the writers' personalities than any critical biography could convey to us. But the cardinal interest centers in the figure of Stockhausen, a character of unique gifts and accomplishments.

The significant and remarkable fact in his career is that he, who was born in Paris, and brought up and educated in the French spirit attained his fame as the pioneer of German Lieder singing. He was foremost in introducing Schubert and Schumann Lieder into the concert halls of Europe; and the fascination which his great art in singing exerted upon his public must have been phenomenal.

Following through the many letters the course of Stockhausen's artistic and musical development one feels the keenest admiration for the lofty aims whose realization he deemed prerequisite to the right to call himself an artist. Indefatigably he strove to improve his capacities, not only in the use of his voice but in every cultural aspect that would tend to add to the profundity of his artistry.

He pursued his studies in Paris at the conservatory and under Manuel Garcia in London as a very young man under very trying circumstances, but always with enthusiastic ardor.

After some years of activity at the Opéra Comique in Paris and at the Mannheim opera he found his true vocation to lie within the realm of the German Lied. And history gives ample proof that this estimate of his powers was a correct one. With sweeping rapidity his fame spread through musical Europe. Jenny Lind begged him to sing once more with her in concert, Wagner fervently besieged him with the request to change his domicile from Hamburg to Munich, so that he could realize a long cherished wish to have Stockhausen train the singers for his music dramas; Stockhausen did not comply with this request for he felt unable, at that time, to give up his post as conductor of the Hamburg Academy. But the incident shows the high esteem in which his musicianship was held by the greatest of the great at his time.

Significant glimpses of the enigmatic and taciturn character of Brahms shine through the numerous letters he exchanged with Stockhausen, whom he frequently consulted about his songs. Theirs was a loyal friendship until death.

Stockhausen's relentless severity as to artistic standards not infrequently caused him troublesome situations in his various positions as conductor and teacher. It was impossible for this temperamental man to make concessions to circumstances, or conform to set rules; and, did the obedience to his artistic conscience bring in its wake material failure, he did not mind. On the contrary, he looked at it as a victory for art and he cheerfully suffered the consequences. A speaking example of this trait in his character is the incident of the severing of his connection with a conservatory, when, at the age of fifty-two, he turned a summersault at home from sheer happiness over his persistence in what had meant art to him and what had not.

A most vivid picture of the effect of Stockhausen's in-

imitable art may be gleaned from the following quotation, taken from a letter by Klaus Groth, the poet, to Stockhausen's wife, Clara:

"The veneration of your husband by all the great is without a match; it is something entirely apart from applause, admiration, and the like. As a singer something like a halo appears to shine about him; he is the high priest of the wonderful art of singing, recognized as the master by all who sing or have learned to listen. No one would contradict that. Through him German singing was established and through him alone. . . . It is Julius Stockhausen who has taught us to know Schubert, Schumann, and Brahms, . . . and when a singer succeeds in his highest attempts we measure his success only by his distance from the master. 'Seldom has anything been sung so as to make me and my friends suppress the longing to have it sung by him. The number of those who think thus is much larger than Stockhausen imagines; the enthusiasm for him much more intense than what just his individuality and art call forth. Indeed, it is not only those like myself and Dr. Th. who must repress their tears at the sound of his voice!' and at the end of the letter he remarks: 'Through his school of singing Julius Stockhausen will live forever.'"

Two letters from Cosima Wagner to Stockhausen enlighten us on the value of Stockhausen's training of the singers for Bayreuth. In this connection it is of great interest to read the correspondence between him and his immortal colleagues at the dawn of Richard Wagner: their hesitancy and skepticism at the beginning and, as in Stockhausen's case, the final recognition of Wagner's genius.

The publication of this book brings an important addition to the literature of musical history, reaching back to Beethoven, who, in a letter to Stockhausen's father asks the latter's help in finding a publisher for one of his works. The father, who was an accomplished harp player, at that time lived in Paris, where he gave many concerts with his wife, who was a celebrated singer. It was during these years that their son Julius was born; on him devolved the heritage of his mother's beautiful voice.

Sousa Given Honor Luncheon

Hale, Cushman & Flint, publishers of John Philip Sousa's new book, *Marching Along*, tendered a luncheon to the famous composer-conductor last week at the National Republican Club, in honor of the fiftieth anniversary of the formation of his own musical organization. Thirty-six years ago, Sousa started his larger band as at present constituted, and since then he and his players have traveled 1,200,000 miles all over the world. He has composed more than 100 marches, and innumerable other works, including a half dozen musical comedies.

Among the persons at the luncheon were Don Seitz, Harry Hansen, W. Orton Tewson, Dr. Sigmund Spaeth, Leonard Lieblich, Robert Sherwood, Theodore Schulte, Nathan Burkan, Hollister Noble, Abbe Niles, Ralph T. Hale, Frederick Melcher, Louis C. Greene, Franklin Spier, George Gartlan, Samuel Moore. The speakers were Messrs. Seitz, Hansen, Spaeth, Lieblich, Sherwood, Burkan, Noble, Hale, Gartlan, and Mr. Sousa himself.

After the luncheon, an impromptu chorus sang an early Sousa composition, *The Free Lunch Cadets*, with Messrs. Lieblich and Gartlan accompanying at the piano.

Fern Jordon in Recital

Fern Jordon, violinist, in order to receive her teacher's certificate from the Cleveland Institute of Music at exercises on June 14, presented the first of the graduation recitals preceding commencement, at the school, on June 8. Miss Jordon, a pupil of Andre de Ribapierre, has completed the full four year course, fulfilling all its requirements designed toward providing a general musical education as well as specific training in violin. Miss Jordon played numbers by Franck, Nardini, Bach, Ysaye and Wieniawski.

Cincinnati Conservatory Opera Department Gives Fine Performance

As a fitting climax to a season of strenuous preparation, the Opera Department of the Cincinnati Conservatory of Music presented recently at the Emery Auditorium, Cincinnati, three acts from as many operas, including the second act of *Carmen*, the fourth of *Tales of Hoffman*, and the third from Wagner's *Valkyrie*. The latter was an especially ambitious undertaking, and it is not often that student forces attempt this opera. It came last on the program of the evening, which developed in a crescendo line from start to finish.

The student orchestra of the Conservatory, assisted by twenty members of the Cincinnati Symphony Orchestra, placed ninety players in the pit and, under the direction of Rudolph Thomas, performed the accompaniments with professional precision. Especially fine was their performance of the difficult Wagner score, including the Ride of

O'Brien as Frasquita, Selma Bojalad as Mercedes, Sam Adams as Remendado, Edgar Gosney as Dancairo and Malcolm Park as Zuniga. An animated chorus of students lent gaiety to the presentation.

The fourth act of *Tales of Hoffman* brought to light a beautiful voice in the person of Fern Bryson, who sang *Antonia*. The Dr. Miracle of Ezra Hoffman was dramatic in the extreme, his voice well suited to the part and his evident knowledge of violin playing making his display of that instrument most effective. Mary Alice Cheney's beautiful voice rang out as the Voice of the Mother. Edgar Gosney gave an interesting character portrayal as the deaf Franz, and Sam Adams as Hoffman and Walter Pulse as Crespel were very successful.

In *The Valkyrie* many stars made effective the ensemble of the Valkyries, although their individual work could not



Fourth Act of *Tales of Hoffman*



Second Act of Bizet's *Carmen*



Third Act of Wagner's *Die Walkure*

SCENES FROM OPERAS PRESENTED BY THE OPERA DEPARTMENT OF THE CINCINNATI CONSERVATORY OF MUSIC

the Valkyries and the Magic Fire Music. The players showed a flexibility and control that indicate that members of this student organization are ready to take their places in any professional opera orchestra which is fortunate enough to secure them.

The second act of *Carmen*, opening the program, was most colorful. Verna Caraga, in the title role, was an alluring *Carmen*, her dancing most effective and her acting convincing. She played opposite Walter Ebersold as Don Jose and Louis John Johnen as Escamillo. Most effective work was done by the other members, including Elizabeth

be picked out. They were: Nadelle Schuping, Ethel Morand, Violet Summer, Stella Maris, Helen Nugent, Norma Hetsch, Wilma Schuping and Mary Alice Cheney. Rosalind Grob made a convincing *Sieglinde*, but the revelation of the entire evening was the vocal and dignified histrionic work of Iliah Clark as *Brunhilde* and Howard Fuldner as *Wotan*. Their voices carried easily above the heavy Wagnerian orchestration and they presented a picture on the stage which was most appealing.

The entire performance was under the direction of Rudolph Thomas and was indeed a triumph for the preparation which he had given the students both on the stage and in the orchestra.

The principal singers represented the studios of Dan Beddoe, Albert Berne, John A. Hoffman, Thomas James Kelly and Berta Gardini Reiner. Edwin Smith was stage manager. The scenery was kindly loaned by the Cincinnati Zoo Opera Company through the courtesy of C. G. Miller.

Helen Chase Artist-Pupil Scores Success

Margaret Speaks, church, radio and concert artist, was the featured soloist recently at the Albertus Magnus Glee

club but also for her excellent teaching which was easily recognized.

"Miss Speaks, who has a rich, clear soprano voice, with an almost coloratura range, delighted the audience with her two groups of selections," said the *Journal Courier*. "The group by Oley Speaks, her uncle, was especially well received by her appreciative audience. Her interesting personality was revealed not only by her voice but also by her very pleasing appearance. Helen Chase, Miss Speaks' coach and accompanist, deserves much praise."

Miss Speaks has been studying voice with Miss Chase for some time past.

Cincinnati Conservatory Notes

The departments of voice, piano, violin, and orchestra of the Cincinnati Conservatory of Music were called upon for pre-graduation recitals. There were two violin recitals by students from the classes of Robert Perutz and Jean ten Have. Leo Paalz presented one of his candidates for graduation in a piano recital, and Mrs. R. Saylor Wright presented a vocal class in a song recital. The week also included the last orchestral program of the season by the Conservatory Orchestra.

Mrs. R. Saylor Wright inaugurated the week's series of entertainments when she presented the following pupils from her class in a song recital. Elmer Mathias, Alice Parsons, Cornelia Chason, Mrs. George R. Gothard, Lorene Krause, Katherine Rose, Ronald Kingsbury and Mary Reynolds; Pauline Brown was at the piano.

The violin department was represented when Jean ten Have presented pupils from his class in a recital at the Conservatory Hall. Mr. ten Have is not only a master teacher and artist, but also his compositions for the violin have gained renown. May Estelle Forbes, Frances Davies, Annetta McDevitt, Miriam Otto, Helen Eichhorn, Mattilene Lloyd Belew, and Hobart Schoch were the accompanists. Sherwood Kains, Charlotte Bowman, Ronald Kingsbury, Georgia Jourden, Charles Charkins and Byrd Elliott gave good account of themselves in a well arranged program.

Leo Paalz was responsible for one of the two piano recitals. He presented one of his pupils Katherine Goza, a candidate for graduation at the Conservatory Concert Hall. Robert Perutz, teacher of violin, scheduled a recital for his pupil, Alma Borneman, who was assisted at the piano by Edwin Stainbrook, at the Conservatory Concert Hall.

Mme Marguerite Melville Lisniewska presented her pupil, Helen Eichhorn, in a pre-graduation piano recital at the Conservatory Concert Hall. Miss Eichhorn is a daughter of Mr. and Mrs. Fred Stauber of Richmond, Ind.

One of the interesting visitors to the Cincinnati Conservatory was Harry "Prep" Kanady of Biloxi, Miss. Mr. Kanady is now with the Whitey Kaufman Victor Orchestra. He was a pupil of John A. Hoffmann in voice and of Louis Saverne in piano during his residence at the Conservatory. He also studied organ with Parvin Titus, head of the organ department at the Conservatory.

Mme. Dossert in Paris

Deane Dossert, voice specialist, who has been teaching in Paris since October of last year, has had every reason to be gratified by the success of her initial season. With a class of students awaiting her in the French capital, Mme. Dossert's professional activities were not delayed, and her ability found immediate recognition. Artists who are proud to claim her as their only instructor are singing leading roles in the opera houses of Italy, Germany, Spain and Monte Carlo.

N. Y. College of Music Commencement

The annual commencement concert of the New York College of Music, Carl Hein and August Fraemcke, directors, will take place tomorrow evening, June 15, at Town Hall. Violin, vocal, piano, cello, harp solos, two string quartets and awarding of diplomas, certificates and degrees (Alphonse G. Koelble) make up an interesting program.



FLORENCE MOXON

Pianist

What the critics thought of her New York
Recital at Town Hall, February 29, 1928

NEW YORK WORLD, March 1st, 1928

A pianist of authority, poise and thorough grasp of the complexities of a difficult programme, was Florence Moxon, who played in Town Hall last night. She has developed a touch of feathery softness and steady strength, and she seems to know what to do with a pedal without exciting the gods of discord beyond reason.

NEW YORK EVENING TELEGRAM, March 1st, 1928

There was nothing banal or commonplace in her playing. She undertakes the performance at hand with fine spirit, and very definitely projects the idea she wishes to carry. Her tone is of good size and considerable depth, and there is a wide range of dynamic expression.

NEW YORK EVENING WORLD, March 1st, 1928

Spurred on by her hearty reception, Miss Moxon went about her evening's task with praiseworthy poise and aplomb. Miss Moxon was capable of interpreting Chopin's Nocturne in D Flat in delightful style, with a charming singing tone, technical facility and understanding. . . . the Chopin Impromptu in F Sharp in which she arose to the occasion admirably enough, giving the tricky right hand scale passages of this opus unexpected limpidity and pearliness of touch.

NEW YORK TIMES, March 1st, 1928

Miss Moxon was greeted at once as an artist of high musical ideals. Her programme was one for musicians, from Bach and Brahms, Chopin and Debussy, etc. Miss Moxon played Harold Bauer's setting of a Bach partita with captivating clarity of finger technique and pedaling, simple truth of style and deft revealing of the interwoven melodic voices. Her performance throughout evoked long-continued applause.

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Photo by Barron Callen Studio

MARGARET SPEAKS

Club concert given in New Haven. Miss Speaks won an immediate and continuous response from her audience.

The New Haven Register commented: "Those who were fortunate enough to obtain tickets for the concert received a rare treat in the soloist, Margaret Speaks. Miss Speaks has gained no little fame as a member of Roxy's Gang, with whom she recently sang through station WJZ. In addition she has been heard numerous times over WOR, WABC and WRNY. In Washington, D. C., was the occasion of one of her recitals at Congress Hall. She sings in a straight-forward manner, showing much controlled power, and with none of the annoying mannerisms some singers exhibit. Helen Chase, Miss Speaks' coach, has much praise due her, not only for her sympathetic support,

Artists Everywhere

Merle Alcock, Metropolitan Opera contralto, was one of the soloists at the recent Ann Arbor Festival and won high praise from the critics. She was heard as the Lady of Poverty in Pierne's St. Francis of Assisi, and the Detroit Times stated that she sang with her accustomed warmth and resonance; the Free Press declared that she interpreted the score with great finish, and the News noted that her lovely contralto much adorned the lines allotted to the Lady of Poverty.

The American Institute of Applied Music sponsored a piano recital by Margaret Spatz at headquarters, when this talented young pupil of Miss Chittenden played a comprehensive program beginning with Bach, Beethoven and Mendelssohn, continuing with Chopin and ending with Chabrier, Griffes, de Falla and Moszkowski. A piano recital was given by pupils of Edith Brooks Miller recently. The fourteen students playing works ranging from Mozart to Mendelssohn and Cyril Scott.

Frederic Baer is engaged to appear December 4 with the Mendelssohn Choir of Pittsburgh, in The New Life. Mr. Baer sang four times in New York City in March, twice in Brooklyn, and once each in Norristown, Pa., and Troy, N. Y., was engaged for a concert in Easton, Pa. In May he was soloist with the Roxborough Male Chorus, Philadelphia, a re-engagement from last season; soloist at the Harrisburg, Pa., festival, and sang the High Priest in Samson and Dalila on May 17.

Zilpha May Barnes had six vocal pupils selected by a committee some months ago, paying her tuition; following several months instruction two of these were selected in the final competition, and awarded free scholarships with her. Appearances before prominent clubs, in concerts, recitals, and with the Grand Opera Society, are assured these winners.

The Beethoven Symphony Orchestra announces a Beethoven Cycle, conducted by Georges Zaslavsky, to be given on five Saturday afternoons at Carnegie Hall, New York, next season. The nine symphonies, violin and piano concertos, as well as other works by that composer, will be given.

Lois Bodgar and Audrey Larkins, sopranos, sang solos at Calvary Baptist Church recently, the former being heard in A Message to Mother (Lamson) and Come Unto Me; her lovely voice quality and distinct enunciation were admired. Miss Bodgar's solo was in Sing Alleluia, and her clear tones rang through the big auditorium.

Anna Case, soprano; **Moriz Rosenthal**, pianist, and **Donald Pirnie**, baritone, appeared at the Dickinson High School in Jersey City for the benefit of the Mary Free Bed Guild of Christ Hospital. Each artist was enthusiastically received and obliged to respond with encores.

Edyth M. Clover was pianist at the opening of the Washington Irving house, playing modern pieces with effective touch, tone, and brilliant style.

C. Whitney Coombs, Mus. Doc., recently played his last service at St. Luke's P. E. Church, Washington Heights, following twenty years' activity. Four works of his own were scheduled. Later on Dr. Coombs plans to go abroad for a long period of rest and recuperation.

Richard Crooks has been engaged by James Devoe of Detroit for a recital next season in Kalamazoo, Mich., on March 4, which will come directly after Crooks' appearance as soloist with the Cincinnati Symphony Orchestra on March 1 and 2 and just before he is soloist with the Minneapolis Symphony on March 14 and 15. Another important date for the same month is a concert for the Women's Music Club of Columbus, O., on March 22.

Catherine de Vogel recently gave a successful recital in the new auditorium of the Riverdale Presbyterian Church, New York City. The program consisted of charming old folk songs of Holland, France and England, given in costume. More recently she appeared at the National Arts Club in New York, a few days later, sailing with her accompanist, Lina Mol, for Europe. They are expected back at the end of October to start their concert tour through New York State, New Jersey, Massachusetts, Ohio, Kentucky and West Virginia.

Madeline Eddy, composer, conductor and violin teacher, whose cartoon of Hans Merx singing Schubert songs was recently printed in the MUSICAL COURIER, is constantly active in Bayonne, N. J., and Staten Island, as are likewise her sister Frances, organist, and another sister, Marie. They gave a pupils' recital in January, and another recently.

Amy Ellerman, contralto, recently appeared in recital in Dover, N. J. Other engagements included an appearance with the Metropolitan Glee Club and as soloist at the concert of the Southampton Choral Society, L. Emory Terry conductor, with Irma DeBaun, soprano, Calvin Cox, tenor, Walter Preston, bass. A large and enthusiastic audience showed appreciation of an excellent performance of Frederic H. Cowan's Rose Maiden. She was also soloist at the recent concert of the Flatbush Choral Club, Herbert S. Sammond, conductor.

Georges Enesco, Rumanian composer and violinist, who will make his sixth American tour next season, is in Paris engaged in concert work. In addition to appearances in recital and with orchestra (Paris Philharmonic with Colonne Orchestra, and also as soloist in a concert directed by his compatriot, Georgesco), Mr. Enesco has a dozen or more concerts in the provinces before the end of the season. He will return to America in February and will open his season in a concert under the auspices of the Schola Cantorum on February 4.

Lynnwood Farnam gave organ recitals, June 4 and 5, on the Municipal organ of Minneapolis.

The Fiqué Choral members were tendered a May dance at the Fiqué Studio, when a merry time was enjoyed.

The Flonzaley Quartet, in addition to its regular subscription series next season, will appear on the course of concerts given by the Institute of Arts and Sciences at Columbia University.

The Fraternal Association of Musicians held its final banquet at Hotel Hamilton, New York City, in conjunction with the Women's Philharmonic Society. Baroness Katharine Evans von Klenner, president of the National Opera Club, was guest of honor. The gathering was large, and the spirit of comradeship left a happy impression. Place-cards consisted of bluebirds and canaries perched on the glass of each diner, with felicitous after-dinner remarks. President Miguel Castellanos introduced the various speakers: Alice Crane, who opened the evening with a talk on Inspiration, followed by Leila Hearne Cannes, president of the Women's Philharmonic Society; Mme. von Klenner, Louis Sajous, Theodore Spies, Mrs. A. S. H. Atkinson, Mrs. E. Bronx Southwick, and others.

Chandler Goldthwaite, American organist, interested an audience at Wanamaker Auditorium, New York, in a program of music by Bach, Franck, Widor, Pierne, and the Americans Jepson, Swinnen, and himself, closing with Mulet's Toccata. His all-embracing technic allows of individual interpretations, making his playing notable.

Percy Grainger will be soloist and conductor at the Hollywood Bowl, August 7-11. Included in his programs will be the performance of his great tone poem, The Warriors.

Ida Haggerty-Snell gave a students' concert recently, the following taking part: Mesdames Abram, Lett, Flora Lipscher, Blanche Allen, Jane McPhail and Mr. Schwartzman. Il Teatro, for May, published an article and picture of Mme. Snell.

The Hummel Brothers (Earle Hummel, violinist, and Stanley Hummel, pianist) will broadcast over station WGY, Schenectady, N. Y., on August 3.

Ernest Hutcheson includes among his engagements for next season an appearance in Eureka, Ill., on March 4, on the concert series of the college.

Carl Jörn, tenor, has returned to America after six years' absence, during which period he sang in opera and concert in Frankfurt, Wiesbaden, Karlsruhe, Stuttgart, Berlin, Vienna, Cologne, Breslau, Miens and numerous other places. Mr. Jörn is an American citizen and is well known in this country, having been a member of the Metropolitan Opera Company. The tenor will remain in this country during the coming season and fulfill engagements in concert and opera.

Josephine Lambdin Kay's songs were sung at the Van Gelder concert at Birchard Hall, New York; at the Jeffrey recital, Carnegie Hall, New York, last autumn, and were heard over WRNY, being a feature of the Decoration Day program, Palmer Chatfield, singing her Somebody's Darling as a tribute to the fallen soldiers.

Ruth Kemper, American violinist, appeared as soloist in Brussels, Belgium, at the annual concert of the Phalange Artistique. Miss Kemper is now scheduled for recital and other appearances in leading music centers of the continent and Great Britain. She has been praised by critics for her musical interpretations, the beauty of her tone, and also for her technical facility.

Alexander Kisselburgh scored success at the Keene Festival, singing Mephistopheles and Valentine in Faust. After referring to Mr. Kisselburgh as a baritone of first rank and stating that to hear him is to hear an admirable baritone of finest quality, the critic of the Springfield Union wrote as follows: "His diction was impeccable and his phrasing beyond reproach. His is a voice of good range and veritable smoothness. We are told that he has studied with Louis Graveure and there were ample evidences of the elegant singing of the former baritone in Mr. Kisselburgh's singing."

Christiaan Kriens conducted the fourth concert, second season, of the Elizabeth Symphony Orchestra in the Elks Auditorium. This organization, numbering players of both sexes, was heard in standard works by Gounod, Weber, Liszt, Strauss and Elgar, the soloists being Theresa Rothberg, soprano; Frederic Gummick, tenor, and the Elks Glee Club.

Sylvia Lent next season will make her fourth visit to Philadelphia since 1926, when she fulfills a return engagement with the Penn Athletic Association. This young violinist made her first appearance in that city at the Sesqui-Centennial. She was next heard with the Matinee Musical

(Continued on page 24)



MABEL DEEGAN

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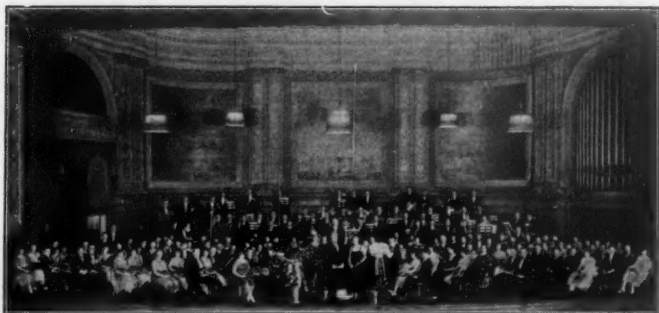
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CHRISTIAAN KRIENS

Founder and Conductor

Artists Everywhere

(Continued from page 23)

Club in 1927, following which came her first engagement with the Penn Athletic Association.

Louise Lerch, soprano, assisted by Earle Laros, pianist, gave a recital in the Senior High School auditorium of Easton, Pa., under the auspices of the Kiwanis Club, and that it was highly successful is evident from the following comment from the Easton Express: "In many respects the concert was the best given in the community in several years. The program was thoroughly satisfying both to amateurs and the musical intelligentsia and the quality of the artists of course was unquestioned. The Kiwanis performed a service of a new sort to the community in arranging the concert, a concrete service which deserves frequent repetition."

Grace Leslie's recent appearance in Allentown, Pa., was reported in the Morning Call as follows: "As soloist, in one of a series of fine musical programs, Grace Leslie was unsurpassed. She has a rich and full contralto voice and she used it to best advantage." C. W. Davis was the musical director.

Boris Levenson's Gondolier, for violin solo, had a first public performance at Guild Hall, New York, when Arnold Weiss played the charming, graceful piece; it had to be repeated.

Pavel Ludikar, bass-baritone, while on tour recently with the Metropolitan Opera Company, gave a recital in Bohemian Hall, Cleveland. Mr. Ludikar is a Czechoslovakian, and his audience, while including many English-speaking admirers, was made up principally of his own people, who vigorously applauded each of his numbers, all of which were sung in his native tongue. Mr. Ludikar has won recognition as an interesting and artistic singer, and in addition to the rich quality of his voice, his style, manner and personality are pleasing. Mr. Ludikar sailed recently for Europe, and while abroad will concertize especially in Prague, his birthplace. He is scheduled to return to the United States on October 15 to rejoin the forces of the Metropolitan Opera Company.

Ann Mack and Arthur Hackett, accompanied by Mrs. Arthur Hackett, each gave a group of songs at the Hotel Astor, New York, when the Hearst organization staged a party in honor of the Bremen flyers.

Alexander McCurdy, Jr., conducted a performance of Stainer's oratorio, the Daughter of Jairus, at the Second Presbyterian Church, Philadelphia. Mr. McCurdy is organist and choir master there.

"**Queenie Mario** sang a wonderful program at Massey Hall last night to a very large and appreciative audience," wrote Augustus Bridle last month in the Toronto Daily Star, following which he continued his comments in part as follows: "Her pieces had been selected and grouped with careful skill. Her vocalism was mainly pure art of a distinctive character. A beguiling platform personality. A direct translation of the program to the audience, any part of it, without wearing an opera mask or playing the gallery. A performance of fine quality."

Laurie Merrill's recent musical party provided unusual items, Harriet Gardner and Faith Van Valkenburgh Vilas, being honored guests. Kathleen Eggleston Holmes, who recites; Dr. Fenwick Holmes, poet; Edward Lankow, Metropolitan Opera baritone, and Mr. Riesberg, were those participating.

Hans Merx, singer of German Lieder, sailed recently for Europe to give recitals in London, Cologne, Bonn, various Rhenish resorts, and a special engagement in Vienna to sing in the all-Schubert program as part of the Schubert Festival.

Arthur Middleton's recent appearance in Portland, Ore., inspired the critic of the Portland Daily Journal to register his success as follows: "Arthur Middleton has a



that beautiful country south of Paris famous for its chateaus and for the part it took in the history of France. When not recreating in her Touraine estate, Mme. Marchesi is always busy at her Paris studio.

fine large voice that it is a joy to hear. He understands the art of program building and he knows, too, how to put a program over to the audience. Middleton impresses both with text and tone, and that is the acme of the art of singing."

Esther Miller, soprano, pupil of Vere Richards, was guest artist at the annual convention of the Young People's Union of the Swedish New York Conference held in Wilmington, Del.

Flora Mora, of Havana, was the subject of a notice, with illustration, in Heraldo de Cuba recently, expatiating on the fine piano program played by her at the Teatro Nacional. She played works by Mozart, Chopin, Granados, and Wagner-Liszt, and was praised for her splendid touch and interpretation.

Mary Miller Mount's artist pupil, Violet Crandall, was accompanist for the recital given by Alice Margaret Kneipp, mezzo-soprano, in Philadelphia.

William Neidlinger and Mrs. Neidlinger gave a recent Wanamaker Auditorium recital, works for piano and organ, under N. A. of O. auspices, the St. Cecilia Choir assisting. The artists played compositions by Bach, Bizet, Saint-Saens, Beethoven, Widor and Weber, and the choir of young girls sang choruses by Mendelssohn, Burleigh and Dickinson. Other features of the annual Music Week under N. A. of O. auspices consisted of organ recitals by Ernest White, George William Volkel, Lillian Carpenter, Mary Arabella Coale, Anna Carbone; The Adesdi Chorus, Margarette Dessoff, conductor; also two presentations of the rather solemn Viennese motion picture, Beethoven, with Frank Adams, organist, and J. Thurston Noe, pianist.

The N. Y. School of Music and Arts gave the director, Ralfe Leech Sterner, reason to be proud of the recent school concert, for there were some unusual first appearances. Edith Goos, soprano, has a beautiful voice, which fact might likewise be said of Morris Ohre, baritone, both singers winning much applause. Wilbur Lindsey, tenor, assisted by Vincent Aita, pianist, also gave a recital recently, which was greatly enjoyed.

N. Lindsay Norden, organist and choir master at the First Presbyterian Church, Germantown, planned a program of music by women composers for the musical service given at his church. The composers represented were Edith Lang, Harriet Ware, Mme. de Grandvaal, Frances McCollin and Mary Turner Salter.

Os-ke-non-ton, recently returned from a western tour, sailed recently for the first of his annual European engagements, a repetition of Coleridge Taylor's Hiawatha, in which he participated in London. The production is to be given on a large scale, with over a thousand in the cast, in Royal Albert Hall, beginning June 11. Os-ke-non-ton is to sing the leading baritone role. He is slated for appearances on the Continent, as well as engagements in the English provinces. He will return to America in January, 1929.

Carrie Burton Overton ("Carova"), pianist, and Countee Cullen, poet, both of the Negro race, gave a joint recital at St. Martin's Chapel, New York. Carova played works by Bach, Chopin, Rachmaninoff, Liszt and MacDowell, and was highly appreciated, for she is a gifted pianist.

Veva Deal Phelps, soprano, gave a recital for the Tuckahoe Women's Club, when her fine voice and artistic interpretations interested her audience; Jean Rouse, pianist, assisted. Allda Ott Prigge's song recital for Kappa Gamma was enjoyed, for this contralto has rich legato tones; Lucille Blabe was pianist, and both singers are with Mme. Dambmann. Louise and Dolores Gatto, also Dambmann pupils, recently gave their annual recital in Mt. Kisco.

The Philadelphia Civic Opera Company has appointed Mrs. William J. Baird as chairman of the subscription committee. Mrs. Baird is well known in Philadelphia both as singer and vocal teacher.

Gina Pinnera, dramatic soprano, has been engaged for the Worcester, Mass., Music Festival for two performances with orchestra, under Albert Stoessel, in a miscellaneous

program on October 3 and 4. Seldom has a new artist aroused the interest and enthusiasm that Gina Pinnera did at her New York debut, with the result that such distant points as Kansas City and Wichita have already engaged her for appearances next season.

Eugenio Pirani's new piano piece, Sylphide, will soon be published by Schirmer; in keeping with the title, it is a nimble-footed, light-legged affair, requiring a facile, graceful technique.

Adele Luis Rankin presented Japanese Tone Pictures at a recent evening service at St. Marks-in-the-Bouwerie, with Harold Waters at the piano.

The Russian Symphonic Choir will start a farewell tour of this country next October, which will extend from coast to coast. The programs will feature choral arrangements of some of Schubert's compositions.

Lazar S. Samoiloff sends word that his pupil, Louise Niswanger, soprano, of San Francisco, sang for Mr. Rosing in Chicago, and is engaged for the 1928-29 season. John Uppman is re-engaged for the same company. Mr. Samoiloff opened his master classes in Portland, Ore., May 21, Mr. Uppman singing at the open class, May 22. Genevieve Shankland gave a recital, May 28, in Portland. Marie Louisa Escobar writes Mr. Samoiloff from Milan, Italy, that a large class of opera singers is awaiting him there.

Henry F. Seibert's season has been a busy one, including three organ recitals in Town Hall, New York; two residence recitals in May; also a reengagement in Freeport, N. Y.; organ opening in Mt. Vernon; Norwegian Commission private recitals; Brattleboro, Vt.; Pottstown, Pa.; and a preludial recital to the National Easter Service, Aeolian Hall, over WEAf.

Belle Fisch Silverman announces that she is now located in her new studios in Newark, N. J.

Ida Haggerty-Snell has placed her pupil, Blanche Allen, with the De Wolf Hopper Company; she has a good voice and engaging personality. Sylvia Dean Tett, another pupil, is filling engagements in and near New York; she has a beautiful coloratura voice, with "felish quality." May Steigerwald is in demand for her fine piano accompaniments; she gives excellent support to the voice and inspires the singer. Another Haggerty-Snell pupils' musicale occurred June 9.

Isidor Strassner, conductor of the Heckscher Foundation Symphony Orchestra, conducted an interesting program over WEAf, the program containing works by Mozart, Beethoven and Brahms.

Carl and Augusta Tollefsen recently presented their violin and piano students in a series of three evening recitals at the Brooklyn Academy of Music. The Brooklyn Daily Eagle printed a sketch of The Tollefsen Trio, with some reminiscences and reference to their coming twentieth anniversary.

The Trinity M. E. Choir, of Newburgh, N. Y., under the direction of John W. Nichols, with Mrs. C. K. Chatterton at the organ, recently gave Rossini's Stabat Mater. Soloists were Mary Craig, soprano; Avis Adams, contralto; John W. Nichols, tenor, and Earle Tuckerman, bass. This was the last special musical work by the choir this season.

The Wilderman Institute of Music gave a concert at Staten Island Academy, when junior and intermediate students were heard in two-piano, violin ensemble and choral numbers. The annual graduation recital takes place at Town Hall, New York, October 7.

David Zalish, pianist and teacher of many young musicians, sails for Europe on the Leviathan, June 16, where he will appear in concert in London, Paris, Berlin, Carlsbad, Budapest and Prague. Mr. Zalish will search for compositions suitable for practice by his large class of youthful pianists. He returns early in the fall to supervise the debut of Dorothy Lewis, fifteen years old, on October 12, and to reopen his New York studio.

Anna Hamlin Under Easter Management

Anna Hamlin, Chicago Opera soprano, is now under the management of Marguerite Easter. For the past few months Miss Hamlin has been concertizing and studying abroad, but plans to return to America the early part of July. She will remain in this country until January when she will return to Europe to fulfill engagements abroad.

MR. LYMAN ALMY PERKINS desires to announce that he **WILL REMAIN IN PITTSBURGH** this summer and will conduct a **SUMMER COURSE for STUDENTS, TEACHERS and CHOIR SINGERS** from **JULY 9 to AUGUST 18**

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Vera Kaplun Aronson for Chicago Musical College

The Chicago Musical College announces the engagement of Vera Kaplun Aronson, distinguished Russian pianist, as a member of its piano faculty.

Since coming to America from Germany, where she resided and was prominent in musical circles for many years, Mme. Kaplun Aronson has appeared as soloist in Chicago with the Symphony Orchestra under Frederick Stock, with the Minneapolis Symphony Orchestra, Emil Oberhofer, conductor, at the Auditorium in that city, with the Detroit



VERA KAPLUN ARONSON, distinguished Russian pianist, who has become a member of the faculty of the Chicago Musical College.

Symphony Orchestra, under the direction of Ossip Gabrilowitsch, at Arcadia Hall, Detroit. Before coming to this country she made a successful appearance with the Berlin Philharmonic Orchestra, Camillo Hildebrandt conducting, at the Beethoven Saal.

Mme. Kaplun Aronson was born in Leningrad (then St. Petersburg), and received her musical education at the Russian Imperial Conservatory, from which she graduated with the annual gold medal, and the honor of performing the Emperor Concerto of Beethoven in the presence of the Court, the illustrious faculty of the conservatory and a distinguished audience of patrons. She continued her studies as a member of Leopold Godowsky's master class at the Imperial and Royal Academy of Music of Vienna, and under the artistic guidance of Maurice Aronson, whom she later married, and with whom she came to America ten years ago.

In addition to being a pianist of exceptional attainments, Mme. Aronson has won a reputation as a most successful teacher, and her addition to the piano faculty of the Chicago Musical College is quite in accordance with the policy of that splendid institution to possess a corps of teachers which has few equals and no superiors anywhere.

Institute of Musical Art Concerts

The annual concert of the Preparatory Centers of the Institute of Musical Art, held at the Institute, included a May pole and a Morris dance, music by the toy orchestra and the Preparatory Center orchestra and a group of solo numbers.

The twenty-seven Preparatory Centers in New York City have three hundred students, all of whom took part in this recital. The pupils receive individual teaching and come to the Institute once a week for class instruction in elementary theory and Dalcroze rhythmic exercise, choral singing and orchestral practice. The toy orchestra is made up of children from about five to nine years of age (the very beginners in music) and the Preparatory Center orchestra of boys and girls who have had longer training. In the toy orchestra only such simple instruments are used as triangles, drums, tambourines, castanets and xylophones, with piano.

The annual Senior Class Show, held at the Institute auditorium, was, as in past years, a musical revue, in the newest, smartest and jazziest style, being the one student departure from serious music during the year. Jacob Chernis and Cornel Tanassey wrote the music and Joseph Machlis and Lloyd Mergentime the book. All four are members of the senior class.

Nine distinguished alumni of the Institute recently gave a chamber music recital, a quintet for oboe and strings by Bax, and the Octet, opus 20, by Mendelssohn, making up the program. The performers were Phyllis Kraeuter, Louis Bostelman, Walter Edelstein, Samuel Gardner, Conrad Held, Karl Kraeuter, Charles Crane, William Kroll and Albert Marsh.

Milton Feher, violinist, and Genevieve Hughel Lewis, cellist, candidates for the Artists' Diplomas from the Institute this year, gave their recital recently.

N. A. O. Executive Committee Meets

The Portland, Me., meeting of the National Association of Organists, August 28-31, was the main subject of action by the executive committee meeting on June 4. The program is well advanced, with organ recitals by Cronham, McCurdy, Mauro-Cottone, Fry, Goldthwaite, Charlotte Lockwood, Steuterman, and Noble; a choral concert by separate clubs of men and women; essays are expected from Milligan, Buhrman and Woodman. Mr. Maitland (Philadelphia) will represent the N. A. O. as guest organist at the Ottawa, Canada, convention, August 28. The Berwald \$1,000 cash

prize for organ and orchestra will be presented to that composer by Major Bowes at the Capitol Theater, June 15, and is to be performed by Organist J. M. Coopersmith during the week beginning June 16. Pres. McAll and Chairman Sammond have things well in hand, and the outlook for a large attendance at the Maine Convention is excellent.

Scientific Principles Underlying Ingalsbe Method

The secret of the success of the Ingalsbe Music School is the treating of music as a science, taught from principles. Mrs. Harvey D. Ingalsbe, founder and director of the music school in Glen Falls, N. Y. which bears her name, and of a teacher's class in pedagogy in New York City during the summer of each year, attributes her extraordinary success to this serious and systematic attitude toward musical instruction.

The principles taught by Mrs. Ingalsbe and the teachers in her many branch schools are designed to solve every problem with which the music student is confronted. They include: a clear perception, perfect concentration, and steady mind controlling all muscular development of fingers, wrist and arm, a mastery of notation, rhythm and fingering, a classical sense of phrasing, discrimination as to pedaling, correct measurements of dynamics, a keen discernment of the idea of the composer, which brings out true interpretation.

The Ingalsbe class in pedagogy will be held this summer in New York City from July 11 to 17.



MRS. HARVEY D. INGALSBE

Grand Opera Society Entertains Miura

The Grand Opera Society of New York, Zilpha May Barnes, director, entertained 250 guests the last Sunday at home. Tamaki Miura, guest of honor, and Signor Franchetti, were introduced by Mrs. Barnes to the many prominent representatives of all arts, and a varied program was thoroughly enjoyed. Mr. Bruck, accompanied by Mr. King, favored guests with a violin solo, and a piano solo, Rachmaninoff's Prelude, was played by Mr. King. Two piano compositions were offered by the composer, Frederick Walzmann. Several monologues were delivered by Mr. Russo, and Marie Cellai, coloratura soprano of the Grand Opera Society, made a favorable impression with her singing of Caro Nome, on request of Mme. Miura. The Shadow Song (Dinorah) was sung by Mary Lustig, soprano, who sang Zilpha May Barnes' song Daffodils, which was spontaneously applauded.

Augustus Post, vice president of the G. O. S., spoke on the importance of Grand Opera in English and the need of a greater number of associate and patron members. Tamaki Miura especially delighted the guests with a speech in her quaint manner, briefly sketching her career. She said she was happy to be with the society, and said much credit is due to the director, Zilpha May Barnes, for undertaking such a splendid and worthy cause. The Society voted Mme. Tamaki Miura, an honorary member.

Numbers were sung by Eleanor Dolan, Christine Sullivan, Tito Venturi, Romeo Guaraldi and Augustus Post, after which refreshments were served. E. Kling played for dancing and was heartily applauded for his good fellowship.

Grace Hofheimer's Pupils Heard

Grace Hofheimer presented a number of her more advanced pupils in an interesting recital at Steinway Hall, when a program of Bach, Mozart, Schumann, Chopin and the moderns was given. Those participating were: John McCullough (appearing in his first recital), Morton Schoenfeld (age nine), Josef Greenberg (a fine talent), Oscar Schoenfeld (eleven), Estelle Andron (twelve), Josephine Maratea, Ruth Krinsky, Theodore Puchkoff (twenty), Esther Puchkoff (thirteen), and Lucille Yellin (sixteen). All the pupils played exceedingly well and reflected credit upon the work of Miss Hofheimer.

Morton Schoenfeld recently was invited to play for the Music Teachers' Association, and the next day informed Miss Hofheimer that he had given a program of Bach but as he had felt that the diet might be too heavy, he added a Grieg Waltz. When he played in the Music Week Contest, his average was ninety plus. His brother Oscar's average was eighty-eight plus and Estelle Andron's eighty-nine, while Josef Greenberg's was eighty-six. All were awarded silver medals.

Miss Andron is president of the music club in her high school and is frequently invited to talk on some subject. One of her recent topics was on scales which she considered important because all music is formed from scales. The next week she was called upon again for a short talk, which was on Bach this time, and then at a later one came on Mozart. She was highly praised on all sides for her interesting and well directed remarks. A brilliant future has been predicted for this youngster by many artists who have heard her play.

Miss Hofheimer will present other pupils in a later recital. She will teach until late in July, taking the month of August for a real rest before starting work early in the fall.

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Press Comments, New York Recital, May 7/28

New York Sun—

"The two players are gifted with musical temperament to a notable extent. They showed fine tone, admirable technic and imagination."

New York Times—

"Performers of ingratiating style."

New York World—

"Accomplished performers, and supplied a thrill for the season."

New York Tribune—

"Stanley Hummel displayed marked digital dexterity, a pleasing elan and enthusiasm, and his zest was a valuable asset in his performance."

New York American—

"Reflected a high development of technical skill, and a feeling for poetic moods on the part of both performers. The performance of the pianist was an exposition of technical efficiency, careful execution, and a creditable and pleasing effort. The violinist encompassed the finger and bow intricacies with freedom and his tonal investiture had the charm of rich color and warmth."

New York Telegram—

"That the brothers are richly musical, and soundly cultivated in a technical sense was immediately evident. Earle, the violinist, plays with a charmingly pure and appealing tone and exact intonation, a fine sweep and freedom of bowing and a fluent, graceful, untrammelled style. The pianist played the prelude and fugue of Mendelssohn with indisputable buoyancy and skill."

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FORTUNE GALLO—THE MAN



FORTUNE GALLO

of San Carlo Grand Opera fame, and, incidentally, general manager of the Gallo Theater, New York, sketched on one of his busy days when his employees start a full day's work at 5 P. M., upon Mr. Gallo's return to his office from the financial district. As a friend and observer has said: "His employees should have neither family nor friends, since social engagements cannot be made with any hope of their being definite." (Illustrated by R. M. Brinkerhoff.)

A SMALL dark man stood in Jessie Baskerville's drawing room up in the Metropolitan Opera House, and fidgeted. Fortune Gallo, impresario of the San Carlo Grand Opera Company, was there at the behest of his hostess to take luncheon with Calvé and to pass judgment on a young protégée of the once-famous Carmen. The girl's voice had proved good, she was attractive, but there was no gleam of encouragement in the alert Italian eyes. His meagre comment on the performance would not have encouraged the most optimistic of would-be divas. Madame Calvé and the young singer passed into an adjoining room. Gallo seized his hat, dashed to the door, and hurled back at the astonished Baskerville the agonized words: "Heavens, she's cross-eyed!"

Yes, even a man who arrived in this country a boy with a capital of twelve cents and who today bears the reputation of being the only man who ever made opera pay; who sees his name above his new theater on West Fifty-fourth Street; who is projecting a huge uptown coliseum for big athletic meets—even this well-seasoned individual is superstitious. And no prima donna with even the slightest awyness in her orbs is going to get a chance to cast the evil eye on Fortune Gallo. Not if that energetic individual can run away fast enough.

Slight, dark, with friendly black eyes and rapidly whitening hair, Gallo is quiet of manner, gentle of speech, alert in action and an indefatigable worker. He speaks suavely with a marked Italian accent, and he turns away wrath habitually with a soft answer. For if Gallo is superstitious over certain physical characteristics, he is equally troubled over arousing ill-will. Never does he seek enmities, and usually he succeeds in avoiding them.

Physically this "fortunate rooster," of literal translation, appears to be tireless. His recipe for success is work—unceasing, unremitting, painstaking work. Five hours of sleep suffice him—his only vice being a passion for cards,—and he is entering his office briskly at 9 o'clock, after having attended to a session of telephoning from his home. For verily the left hand knoweth not what the right digit of Fortune Gallo is about.

Though the operatic and theatrical business are associated most often in the public mind with Gallo's name, these fields by no means limit the sphere of his activities. As luncheon means nothing to him, he employs the hours usually sacred to this rite to seeing men connected with his real estate enterprises. Many a banking directorate includes this alert investor in its councils. From steamships, to prize-fights, from theater-building to opera production, he shuttles his quick brain.

Eight, nine, ten o'clock at night find this dynamic little person busy at his office—his employees should have neither family nor friends. At seven-thirty, for instance, he begins to plan a radio speech which must be condensed into the limits of its sort and delivered at nine. Everybody in his office is commanded to compose an effort. He politely reads each, compliments the writer—and dictates his own. Blithely he calls upon his weary force for admiration—and

he gets it. What is more amazing, they speed home to tune in on their Napoleon!

For Gallo inspires not only hard work but also amazing loyalty. And no one about him works one-tenth as hard as does he. He is naive, amusing and very candid. He is never upstage, never even sarcastic when he sees his "finds" for low-priced Italian opera scooped into the "Met" or into the Chicago Civic Opera Company, after a season or two with him. Rather he regards these incidents as an indorsement of his own selections.

He knows where to turn to find melodious warblers. He engages them at a moderate sum, introduces them into this country, and is gratified when they go to larger opportunities—and so presumably in his pocket, if he has the good fortune to hold these artists by a long contract.

Gallo runs his opera on business principles. Most amazingly without help—let alone the subsidy which it is shouted from every forum opera must and should have—this little impresario has accumulated a considerable sum of money out of giving grand opera in capital ensemble, at prices below those of the average theatrical entertainment. Just how he accomplishes this miracle is more than most people know. Ask Gallo and his answer will be a smile, a shake of the head, a wave of the hand and a murmured "Oh, I just work."

But along with hard work goes a shrewd ability to choose good voices, drive hard bargains, and conduct opera on soundly economical lines. Seldom are there any financial leaks in the Gallo organization. Occasionally an unwary and uninitiated employee tries an astounding expense account. One such sent him a few years ago a bill from Boston for taxi hire to the tune of two hundred dollars for one week's expense account. The enraged impresario unleashed a string of invective words, and angrily demanded: "Why didn't the blankety, blank fool sleep in an hotel? Doesn't he know it is cheaper?"

As a rule, a Gallo company is harmonious. But some years ago a few malcontents stirred the others of the group almost to the pitch of rebellion. The situation was tense at rehearsal. Gallo was not in the city, nor was he expected, but he had made a sudden decision to visit the company. The air was surcharged with excitement as groups gathered in threes and fours around the stage. Gallo, hands in pockets, strutted smilingly upon the stage and blandly inquired: "Everybody 'appy?" Being blessed with a sense of humor, the singers laughed—and there was no strike.

On the other hand, when his company presented a loving cup to Gallo, on the occasion of the opening of his new theater in New York last fall, this astute person was so surprised and touched by the unlooked-for gift that his speech was a complete fiasco. The really extemporary acknowledgment of the tribute completely dislodged the carefully prepared address of welcome to the citizenry, which had occupied his publicity department and Gallo himself for days! A typical example of the man's combination of shrewdness and simplicity.

And as for the future—who knows? Given the celebri-

ties of the Metropolitan, the financial backing of the Chicago company, and the last-minute modernity of the American Opera Company, with a Gallo ensemble and business acumen what might not this Italo-American do for the cause of established opera in this land of the free? T. M.

Dublin's Annual Music Festival a Success

This Year's Feis Ceoil Beats All Records—Ireland's Higher Musical Standard—New Schubert Award

DUBLIN.—The annual Irish musical festival or Feis Ceoil has just been held here with greater success than ever. After a career of ups-and-downs, extending over a period of thirty years, the organization this season numbered more than a thousand entries for the competitions.

The Feis Ceoil, though hardly known outside of this country, has rendered incalculable services in the cause of Irish musical education. Its organization, in 1897, was due chiefly to the efforts of three enthusiasts: Dr. Annie Patterson, Mrs. Best, wife of the librarian of the National Library, both still living, and the late Mr. Denis Coffey, each of whom was fired with Celtic zeal and a steadiness of purpose to carry through their undertaking.

SAFE FROM RIOTS

They had need of their determination, for the Feis Ceoil has suffered vicissitudes which would have killed a less sturdy plant. It has carried on steadily throughout the world war, the "Black and Tan" war and the Irish civil war without a single intermittence. Within a few weeks of the outbreak of 1916 their competitions and concerts were being held in various halls situated at some distance from the ruins of O'Connell Street. In later years, when bullets were whistling and bombs exploding not far away, the locale of the "Feis" was sanctuary, and its music gave badly needed relief to harassed nerves. This, too, despite the fact that in Dublin there is no concert hall worthy the name, and it is difficult to find accommodation suitable for ensemble singing on any elaborate scale.

The objects of the Feis are (a) to promote the study and cultivation of Irish music, (b) to promote the general cultivation of music in Ireland, (c) to hold an annual musical festival, with prize competitions and concerts, and (d) to collect and preserve by publication the old airs of Ireland. And there can be no gainsaying the success attending these four heads of effort.

Now, after slightly more than three decades, the Feis Ceoil Association sees a vastly higher standard of music in Ireland, a keener appreciation of the country's musical inheritance and a greatly enriched treasury of recorded traditional and folk airs. The country has been explored exhaustively for melodies hitherto unrecorded, and very few now exist that have not been set down. Moreover, in the output of musicians the "Feis" can lay claim to distinct achievement.

JOHN MCCORMACK'S FIRST HONORS

Its hall mark was the first to be placed upon John McCormack, quite a stripling then, fresh from his native Westmeath. Other singers whose first distinction was the winning of its gold medals are Margaret Sheridan, Agnes Treacy (Mrs. Harold) and Margaret Dempsey. The most loved name of all in Feis Ceoil memory is that of Denis O'Sullivan, the Californian of Irish blood, who with a reputation already achieved in Villiers Stanford's Shamus O'Brien came amongst us and charmed us with his personality. These names have a permanent place in Feis Ceoil annals, due to the commemorative cups or medals bearing their names.

TOO MUCH SUCCESS

Only once has the "Feis" been held outside of Dublin. A few years after its inception the association moved its base of operations to Belfast, in order to stir up musical enthusiasm in the north. The venture resulted in a slight deficit for the year, but otherwise the "stirring up" was rather embarrassingly successful, inasmuch as Belfast shortly afterward started a Feis for itself, and Derry followed suit. Nevertheless the north continued—and still continues—to be a warm supporter of the movement, and many of its highest distinctions have been won by northerners.

The program was broadened this year by the addition of two extra competitions. Appropriately for the Schubert centenary year, a Schubert cup was offered for the best interpretation of any selected song of the master. Also a competition for plain chant was added. Each of these new features was a conspicuous success. Of the other competitions the most popular, as usual, proved to be the Plunkett Greene cup awarded for the most artistic interpretation of any selected song.

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Germany Hears Many Operatic Novelties

Wedekind's Spring's Awakening as an Opera in Leipsic
—Milhaud Trilogy at Wiesbaden—Nerone
Has Its German Premiere

BERLIN.—Max Ettlinger, a Munich composer of standing in Germany, has brought out a new opera in Leipsic, where the director, Gustav Brecher, is doing a great deal for the production of works of contemporary composers. The subject of the opera is Franz Wedekind's *Frühling's Erwachen* (Spring's Awakening), a drama which in the years before the war created a sensation on the German stage.

Wedekind has succeeded in lifting the rather daring subject into the purifying realm of real poetry, and Ettlinger, the composer, has also infused poetry and genuine human emotion into his music. Other, better known contemporaries might have given a more purely artistic elaboration, more radically modern colors and accents, but Ettlinger is not a radical musician, and does not even attempt to compete with the modernists. Nevertheless, the new opera profoundly impressed the Leipsic public, and an excellent performance effectively brought out the value of the new work.

MILHAUD TRILOGY AT WIESBADEN

Wiesbaden, where Paul Bekker reigns supreme, is now one of the leaders in the production not only of new, but also of problematic works. Among the latter class Darius Milhaud's Trilogy must certainly be counted. One of these little pieces, *The Rape of Europa*, belonged to the curious group of little chamber operettas given at the Baden-Baden festival, and it is reported that Intendant Bekker was so much impressed with this score that he not only encouraged Milhaud to continue along the same line but that he even ordered two more pieces of the new species for Wiesbaden. Thus Milhaud's Greek Trilogy came into existence.

Ancient Greek mythology was plundered for this occasion and not only the story of the abduction of Europa by Zeus, but also the Forsaken Ariadne and Theseus' Liberation have been set to music by Milhaud. It is well known that Milhaud is a fanatic for brevity, and that most of his works are to be measured by minutes. Fun, parody and travesty are the moving forces of Milhaud's clever music. One thinks, of course, of Offenbach's parodies of Greek antiquity and wonders whether Milhaud's intention has been to become the Offenbach of the twentieth century. Anyhow his trilogy proved very entertaining and was relished by the public. On the same night Pergolesi's charming *La Serva Padrona* was performed and received with delight.

NERONE HAS GERMAN PREMIERE

Boito's posthumous opera, *Nerone*, produced with so much splendor at the Milan Scala by Toscanini in 1927, has now been given for the first time in Germany. The Stuttgart Opera brought out the pretentious work in a remarkably good performance. It is not easy to predict whether *Nerone* will be a success or a failure in Germany. Musicians and critics are inclined to make little of Boito's endless efforts on the *Nerone* score, which on and off occupied him for about forty years. The absence of a distinct style is too evident. The composer wavers to and fro between Wagner and Verdi, unable to find a way of his own. On the other hand the Stuttgart public received *Nerone* with a quite extraordinary enthusiasm. The question is whether this enthusiasm will follow the opera to other cities, or whether the critical discussions will cool off the atmosphere.

HANDEL'S KING PARO REVIVED

In Braunschweig another Handel opera, *King Paro*, has been revived in an arrangement of the lately deceased Hans Dutschke, who nearly thirty years ago was the first advocate of Handel as an opera composer. At that time he found not the least response to his idealistic endeavors. Although he had the insight into Handel's art his abilities as a musician and dramatist were not strong enough for the task he had set himself and thus the composer did not fare well in the hands of his most ardent admirer. Handel's *Paro* has wonderful music but Dutschke's manner of treating this music is incompatible with the original.

HUGO LEICHTENTRITT.

Lajos Shuk's Summer Engagements

Lajos Shuk, cellist of the Eddy Brown Quartet, and for the past two seasons principal cellist of the Beethoven Symphony Orchestra, has been engaged as soloist with the New York Symphony Orchestra in Chautauqua and at the Worcester Festival. In both places he is to play the Volkmann concerto, besides leading the cello section of the orchestra. Mr. Shuk has just completed a very busy winter season, during which, in addition to six concerts with the Brown quartet, he filled many solo engagements, gave a recital of modern sonatas and was heard in a number of private musicales. The cellist is an assiduous composer of songs, some of which were sung by prominent artists during the past season.

Musical Mart for New York

It is planned to open a permanent musical mart at the Grand Central Palace next October.

Conde Nast, the publisher, formed a syndicate which purchased the huge building, and they have issued this explanation of their plans:

"The musical mart will open on October 1. The 1926 export of musical instruments amounted to \$16,000,000—about 8 per cent of the entire manufacture of American instruments. It is estimated that 50,000 foreign buyers come to America yearly. Four-fifths of these arrive in this city

and never have time to get far into the interior. The establishment of this international mart for musical instruments means that the buyers may see and hear played every kind of instrument made in America without going outside of one exposition building.

"The Merchants Association of this city has estimated that within the metropolitan district live 9,400,000 persons—a population greater than the combined totals of Chicago, Philadelphia, Detroit, Cleveland, St. Louis and Boston, the largest six cities outside of New York; greater than the entire population of Canada and more than the combined populations of Paris, Berlin and Moscow; in short, the best place in the world for a manufacturer of musical instruments to toot his own horn."

Opera in Sicily

American Santuzza in Santuzza's Land

TRAPANI.—Many opera houses and theaters in Sicily that have had their month or two of opera each year have remained closed during the season just ending. The adjustments caused by the Fascist government taking the opera problem in hand have made the impresarios timid, resulting in half of the artists, musical directors, orchestra players, choristers and stage hands being without work for months. This condition has prevailed all over Italy, but more especially in the southern provinces and in Sicily where it has been much felt. Although rather late in opening the season in Palermo, Catania and Trapani had some interesting features. In the last mentioned city, an American girl, Christine Loos, made a very favorable impression as Santuzza in *Cavalleria Rusticana*.

Miss Loos was formerly well known in New York educational circles. She was a teacher of music in the public schools and taught other branches as well. She has an exceptional dramatic soprano voice of great power and range, but these are not its most outstanding qualities as beauty of tone and a generally fine vocal technique are always evident.

The fact that Miss Loos, who made her Italian debut at Catanzaro as Leonora in *Il Trovatore*, is able to sustain the part of the unfortunate Sicilian peasant girl in Sicily,



Photo by Camuzzi and Lomazzi

CHRISTINE LOOS
as Santuzza

the land of Santuzzas, and won the approbation of public and press, shows that she must have the right sort of conception of the part.

Miss Loos is a pupil of J. H. Duval, who went down to Sicily to see and hear her. Maestro Duval expects great things of this new dramatic soprano, who will shortly be heard in other cities in other roles.

M. L.

Harry Barnhart Directs Samson and Delilah

Under the direction of Harry Barnhart, the Community Chorus of the Oranges gave a performance of Saint-Saëns' *Samson and Delilah* in the Orange (N. J.) High School Auditorium on May 24. The work of the chorus is so well appreciated locally that the performance was attended by an audience which was so large that it was necessary to place many additional chairs in the hall. Every available inch of standing room also was occupied. This performance fittingly closed the twelfth season of the chorus. The members undeniably showed the result of careful rehearsals under Mr. Barnhart's direction. The tonal quality of their work was good, their attacks precise, and they sang with appreciation of the content of the music. The chorus was assisted by a symphony orchestra, a ballet, and the following soloists: Lydia Van Gilder, dramatic soprano; Louis Dornay, dramatic tenor; Frederic Baer, baritone; Fred Patton, bass, and Maleva Harvey, accompanist. The addition of scenery, costumes and lighting effects added to the enjoyment of the opera.

Among other works which this organization has presented are Wagner's *Tannhäuser*, Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *Creation*, and Gaul's *Holy City*. During the past season four performances were given in the Oranges and one in Irvington, N. J. Harry Barnhart is a conductor of nation-wide reputation and in addition to conducting his chorus he also finds time to instruct others in the art of leadership.



Kubey-Rembrandt photo

LEONORA CORTEZ

Writes of the

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A Few Comments about Miss Cortez

"Occupies a leading place with the best of the younger pianists of the day."—Leonard Lieb-ling, *New York American*.

"A young pianist, a commanding one and equipped to present herself in the small list of those artists in whom a beautiful style of playing is equally matched with a beautiful style of thought."—Eugene Stinson, *Chicago Journal*.

"Has a supreme mastery of the keyboard which places her in the front rank of our pianists."—*Deutsche Zeitung, Berlin*.

"A pianist with a real gift for her instrument."—*Morning Post, London*.

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Gunn School in Chicago Holds Commencement Concert

Successful Season Comes to Brilliant Close at Prominent Chicago School—Other School Commencements Scheduled for Coming Week—Many Artists Still Busy—A Few Late Recitals

CHICAGO.—The commencement concert at the Studebaker Theater on June 3 concluded a season rich in achievement and marked another milestone in the steady progress which the Gunn School of Music has made since its inception a few years back. The season has witnessed a greater number of recitals by scholars of every grade of advancement than any previous year in the school history.

This commencement program was unusual for its uniform excellence, and the students appearing as soloists reflected the high standard of training received at the hands of Glenn Dillard Gunn and his excellent faculty. Of the pianists appearing two were Gunn pupils, one Lee Pattison's and one Arthur Granquist's. Marian Miller and Anatol Rapoport represented the Glenn Dillard Gunn method of piano teaching by giving fine accounts of the first movements of the Beethoven C minor Concerto and of the Rachmaninoff Concerto No. 2, respectively. Again young Rapoport proved his right to the Vose & Sons grand piano awarded him in a contest of the post graduate class. Ruth Gordon, an exceptionally gifted pianist gave a clean-cut performance of the second movement of the MacDowell Concerto in D minor, in which her fleet fingers were the willing and accurate messengers of an alert brain. She is a worthy Lee Pattison exponent. Gladys Lindquist's light, delicate touch was most agreeable to the ears and made her playing of the Franck Symphonic Variations a thing of beauty. Arthur Granquist conducted for his pupil and Mr. Gunn led the orchestra, made up of members of the Chicago Symphony, throughout the balance of the program.

Beulah Burkholder, soprano, sang with expression the Dove Sono aria from The Marriage of Figaro. Helen Ornstein, although not at ease in the O Don Fatale aria from Verdi's Don Carlos, which seemed too low for her voice, revealed excellent qualities. Marie Bronarsyk, singing the Polonaise from Mignon, won the hearty approval of the audience. Miss Bronarsyk has carried off many honors since first presented by her teacher, Alberta Lowry, and is a favorite wherever she is heard. She has an unusually beautiful voice and has been taught to use it intelligently and with discretion.

GEORGIA KOBER A BUSY PIANIST

In joint recital with Sturkow Ryder and in individual recital Georgia Kober, pianist, has been enjoying much success during the past season. On May 16 she and Mme. Sturkow Ryder were heard in a two-piano recital during the

May festival at Valparaiso, Ind., University and they played a group of two-piano pieces on the gala night program given by the Romany Club of Chicago, at the Opera Club on May 17. On May 26, Miss Kober was heard in piano recital at the home of Mr. and Mrs. H. M. Schweppe at Alton, Ill., and another at South Bend, Ind., on April 20.

JAN CHIAPUSSO'S SUMMER MASTER CLASS.

In response to many requests, Jan Chiapusso, the prominent pianist and teacher, will hold a summer master class at the Girvin Institute of Music. During the season Mr. Chiapusso's time is divided between recital engagements and teaching, and while his appearances as pianist are numerous, he finds times to attend to a large class.

JEANNETTE DURNO STUDIO ACTIVITIES.

The sixteenth and last of the season's studio recitals by Durno artist students was given on May 28 by Evelyn Thiel, Florence Harris-Fife, Ethel Gibbons, Dorothy Wright and Hilda Epstein playing Grieg, Levitzki, Debussy, Seeböck, Couperin-MacDowell and Liapounow numbers.

The recital series to be given by professional Durno students in connection with the summer teacher's class will include an all-American program, one devoted entirely to modern French and Spanish compositions for piano, and an ensemble program of sonatas for piano and cello by Olga Sandor and Lois Bichl.

Again Olga Sandor has been chosen by Leopold Auer to act as accompanist for his Chicago summer master class. Miss Sandor is also engaged for many recitals next season with various singers, violinists and cellists. She has been a Durno pupil for the past six years.

HENIOT LEVY CLUB.

Mr. and Mrs. Henriot Levy were host and hostess to the Levy Club at their home in Ravinia on May 27. It was the last regular meeting of the year and some sixty members were present to enjoy the interesting program. After refreshments the club adjourned, concluding a very successful year.

COLUMBIA SCHOOL OF MUSIC RECITAL.

A recital at the Cordon on June 3 presented William Spitzer and Mary Louise McCall, pupils of Elizabeth Logan and Virginia Davia, member of the faculty of the Columbia School of Music. These youngsters, who are not over thirteen years of age, played a most ambitious program, including the first movements of a Mozart and a Grieg Sonata and of Mendelssohn's G minor Concerto in a praiseworthy manner.

CLARE OSBORNE REED.

The Columbia School of Music, under its director, Clare Osborne Reed, is finishing its twenty-seventh season this month with its usual varied program of commencement week activity. Mrs. Reed's own class, made up as it is of many professional musicians as well as gifted students on their way to a career, has been particularly successful this year, and many artist and student recitals attended the popularity of Mrs. Reed and the quality of her work.

BERENICE VIOLE'S PUPILS HEARD.

Berenice Viole, pianist, presented her pupils in recital at the American Conservatory last week. An interesting program was well played by Phyllis Rowley, Jennie and Katherine Salerno, Bernice Levitan, Mary Leschi, Thunelda Fisher, Anne Cole, Irene Juozaitis, Mary Louise Renner, Marguerite Lentsch, Kirsten and Birgit Vennesland, Eleanor Nelson, Lois Sterner, Pattee Evenson, Viola Frank and Cora Traybeal. Phyllis Rowley was a recent prize winner in the Chicago Herald and Examiner Piano Tournament.

FREDERIKSEN PRESENTS PUPILS.

Frederik Frederiksen presented a group of his advanced pupils in violin recital at Lyon & Healy Hall on June 9. Jack Brockstein, Edwin Schuetze, Alexander Gordon and a violin ensemble of twelve students furnished the program,

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which comprised Vieuxtemps, Dvorak, Tchaikowsky, Sinding and Ries numbers.

AMERICAN CONSERVATORY COMMENCEMENT

The forty-second annual commencement program and exercises of the American Conservatory will take place at the Auditorium Theater on June 19. The program will be presented by the following artist-students with the support of fifty members of the Chicago Symphony Orchestra, conducted by Adolf Weidig: Fern Weaver, Blenda Sterner, and Virginia Cohen, pianists; Mae Willems, Pauline Sachs, and Beulah Casler, vocalists, and James Vandersall, and Harry Mazur, violinists.

JEANNETTE COX.

Pro-Arte Musical in Havana to Have Own Auditorium

Pro-Arte Musical, the leading musical society in Cuba, managed entirely by women, has built its own Auditorium. It is the largest and most modern theater in Havana and will be inaugurated in November, 1928. The plot on which it is built is located in Vedado, facing the large park on one side and the Calzada on the other. The building follows the style of the Italian Renaissance in its architecture and has a frontage of one hundred and sixty-five feet on the park side and of one hundred and fifty-five on the Calzada, which is one of the principal thoroughfares. It is fireproof, and besides the theater it contains the club rooms of Pro-Arte Musical.

The theater has an independent entrance and exit, separate from those of the club rooms from which it can be completely isolated. The interior decoration is in keeping with the style of the building, the proscenium arch, boxes, balcony and inside walls being richly ornamented with friezes and a cornice finished in sand stone. The heavily paneled ceiling follows the same decorative motive. Indirect electric lighting is used and a large ventilated booth for the movie apparatus is located in the rear of the first balcony.

The hall has been built embodying the latest developments in acoustics and the requirements of high class movies, diversissements and grand opera. It is the only hall in Havana without a blind seat and can be rapidly emptied by independent exit doors facing the large park where hundreds of automobiles can be parked. The lobby facing the Calzada has five entrance doors, is connected with a covered Promenade two hundred and eighty feet long, open on one side, and accommodates over one thousand persons.

The orchestra floor has eleven hundred and thirty-six chairs; the first balcony five hundred and sixty-two, including twenty-three boxes with six chairs each, and the upper balcony has six hundred and forty-two. These chairs, specially designed and built for a tropical climate, are made of polished native mahogany with leather covered spring seats. All features and details tending to assure the comfort of the public and of the performers have been incorporated into the building. Ample terraces for strolling and lounging in the open air in fair weather are supplemented by large and comfortable lounging and smoking rooms for rainy weather. Lunch and refreshment rooms are located on the upper and ground floors, and ladies' and gentlemen's rest rooms are installed on each floor. Ventilation, so essential in the tropics, is amply assured as the building, which is surrounded by open spaces on all sides, has been oriented to receive the prevailing breezes, and when the nature of a performance requires closed windows and doors, the artificial ventilating plant can be started by a control located on the stage. The stage has a depth of thirty-six feet and a width of seventy-eight feet. The proscenium arch has a frontage of forty-seven feet.

A large orchestra can be seated in the orchestra pit, and lyric artists, chorus and ballet are provided with twenty-eight large camerinos. The club has invested \$400,000 in its Auditorium without affecting in any manner the high standard of its concerts or decreasing their number.

Friedberg in America Again Next Season

Carl Friedberg is one of those pianists who carry on the great traditions of his instrument. Born in Bingen on the Rhine, in an atmosphere of artistic stimulus, a pupil of Clara Schumann and Rubinstein, he absorbed the classic literature as a child and proved at an early age that he was to be one of the coming masters of the keyboard. The repertory of this distinguished artist is practically unlimited. In addition to the classic concerti he plays with orchestras such little heard and interesting works as the Stravinsky concerto, the Carpenter concertino, the Debussy Fantasy in G major, the Rachmaninoff concerto in F sharp minor, the Strauss Burleske and the Busoni piano concerto. His recital programs are equally novel and stimulating. During the coming season, Mr. Friedberg will be heard in recital and as soloist with several famous orchestras throughout the United States.

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"Mme. Liven brought from the piano the decorative embroideries of the score."—Chicago Evening Post.

"Mme. Liven is a brilliant pianist and a musician whose taste is very keen to note and understand the distinguishing marks of both a composer's style and rhetoric."—Chicago Journal.

"The performance was admirable."—Chicago Herald-Examiner.

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Music on the Air

MUSIC ON ITS ANNUAL MISSION

Artists from the National Broadcasting and Concert Bureau found even more than the usual enthusiasm when they appeared recently before the hundreds of disabled



MEMBERS OF THE NATIONAL BROADCASTING COMPANY, who gave a program at the Veterans' Hospital.

veterans of the U. S. Veterans' Hospital, Rutland Heights, Mass., on May 15. These eagerly await this annual opportunity to see in person and hear at first hand some of their favorite "celebrities of the air." Among those who were presented on the varied program were Devora Nadworney, the National Cavaliers, Harry Hayden, Marjorie Horton and James Haupt. The program followed a similar one, including the South Sea Islanders, given the night before at the annual festival of the Worcester Firemen's Relief Association. Miss Nadworney appeared in operatic roles.

ON TURNING THE DIAL

MONDAY, JUNE 4.—We had looked forward to something rather gay in WOR's new feature, Come to the Fair, and it dwindled down to something very ordinary. It was simply a throwing together of some selections by Godowsky, Bizet, Tchaikovsky, Dvorak, and others, with the strains of the song constantly in the background. There was nothing of the Fair atmosphere about it and it could have been made into a very colorful entertainment. The Sittig Players offered a pleasing program in which were featured Brahms' Hungarian Dance and Mendelssohn's Fleece Cloud. An entertaining and valuable speaker was John Erskine who filled the role at the Music Merchants' luncheon in which he stressed the necessity of making the public love music. Mr. Erskine has done his share of this work by the extensive activities he has indulged in in this field. General Motors have changed the tactics of their programs for the summer, reducing the time to a half hour and giving lighter programs. The first was a well devised French one.

TUESDAY, JUNE 5.—There was Chekosllovakian atmosphere in the program of Chekova, a singer on the Edison program. Horace Britt, cellist, was the other soloist on this series, which has held steadfastly to its ideals. Michel

Mischakoff in Philadelphia Recital

Mischa Mischakoff, concertmaster of the Philadelphia Orchestra, gave his first recital in that city recently at Witherspoon Hall. His program comprised the Bach G minor sonata for violin alone; Etchings (theme and improvisations), by Albert Spalding; concerto in E minor, by Jules Conus, and a group of shorter pieces by Fuchs, Milhaud, Zimbalist, Paganini-Vogrich and De Falla-Kreisler. Harry Kaufman was at the piano, and the combination was perfect.

A large audience heard the young violinist and rewarded him with spontaneous applause during the evening, which he well merited. The Philadelphia Daily News said: "Mischa Mischakoff, concertmaster and violin master, exemplified true musicianship when he was heard in recital last night in Witherspoon Hall. The Russian virtuoso displayed technique and tonal quality that seldom has been equalled. His program was well-chosen and rendered with rare finesse. It was a brilliant evening for Mischakoff."

In commenting upon Mr. Mischakoff's rendition of the Bach G minor sonata the Evening Ledger said: "The reading of the G minor last evening was very fine in every respect, as well as the actual performance. Mr. Mischakoff interpreted the work with that seriousness of musical purpose and utter lack of sentimentality which is one of the outstanding characteristics of Bach. The fugue is especially difficult, being written in four parts in many places, and Mr. Mischakoff brought out to the utmost the structure of the work as well as its musical values. At the close of the two movements most of the audience apparently regretted that the soloist had not decided to play the entire sonata." The same reviewer also remarked: "Mr. Mischakoff showed perfect execution in the left hand, a splendid co-ordination of the fingers and the bow, and a beautiful tone as well as great artistry, which was manifested fully as much by his reserve as by any temperamental interpretation."

More recently Mr. Mischakoff played a program for the Mary Gaston Barnwell Foundation at the American Academy of Music, likewise scoring a very favorable impression.

Porter the Author of New Quintet

CLEVELAND, OHIO.—Quincy Porter, brilliant young composer who heads the theory department of the Cleveland Institute of Music, is author of a new quintet, for piano and string, which was given its Cleveland premiere at a concert of works of American composers. It had its world premiere recently at the Edyth Totten Theater, New York, in the second of the series of Copland-Sessions concerts of contemporary music. The first performance of the quintet in Cleveland was given by the Ribaupierre Quartet, of which Porter himself is violinist. Porter is the author of an Ukrainian suite, judged one of the six best unpublished works of American composers in a national competition several years ago. It has since been published by Birchard & Co. A recent work of Porter's is In Monasterio, a chamber music piece of ecclesiastical trend, simulating the deep tones of the organ, alternating with the clear treble of mounting voices.

The quintet is complete in one rather short movement which is a composite of various moods. The slow introduction is a reflection of the impressions received from the

Sciapiro had something beautiful to say on his famous violin.

WEDNESDAY, JUNE 6.—Operettas seem to be the general run for the summer. A new series has been opened by the Kolster people and they initiated the event with the tuneful Mikado. Fortunately, the various different hours keep the contest between the Philco hour and this one on an amicable basis. Then, one must not forget the usual bill which the N.B.C. gives on its own. All in all it will be a season of operettas. One wonders just why the Goodrich hour is going to be so messed up and broken! It has been delightfully entrenched among the favorites of the season and its programs have been anything but heavy.

THURSDAY, JUNE 7.—The name of Ferdie Grofe now stands for an assurance of something entertaining. He and several other musicians were associated on the Maxwell hour and were very enjoyable. Mr. Grofe is eccentric in his work but at least he is interesting. The Emory University Glee Club, about thirty-five members, caroled gaily in a short concert on its way through to Europe. There was verve and spirit in its renditions. Another worthy musical venture was the work of the Junior Orchestra of the Greenwich Musical House, which has won honors thrice in the competitions of Music Week. There were soloists, trios and quartets, which did some very creditable work and which undoubtedly deserve the attention of the public.

FRIDAY, JUNE 8.—Once again we would call attention of radio listeners to the excellent work done by the Lenox String Quartet, which on this particular occasion gave a fine rendition of some Ravel music. The Lenox players are to be congratulated on their earnest effort to be of real service to music. Another member of the NBC who is to be mentioned for the same ideals is Godfrey Ludlow, in his regular Friday evening recitals, which stand out in our mind as a feature that has never dwindled in interest. This time it was Couperin we heard played by the violinist.

SUNDAY, JUNE 10.—The afternoon brought us the voices of Zielinska on WEAF and Nadworney on WJZ. Both these young artists were presented in individual recitals with assisting artists. With Miss Zielinska was Winifred Cornish, a talented pianist. Both Miss Nadworney and Miss Zielinska have won an enviable place for themselves with radio audiences, to such an extent that the naming of either brings enthusiastic response from almost any music-lover. Later Lolita Gainsborg treated us to four short numbers, played with beauty of tone. The Atwater Kent summer concerts have been playing up the admonishers of lighter programs, alternating between Allan McQuhae and William Simmons. This time it was the turn of Mr. Simmons, whose voice is a pleasure to hear, as it is deep and resonantly beautiful. His program, however was rather non-committal.

MARGHERITA TIRINDELLI

mountains in New Hampshire and the clouds passing slowly across the blue sky. The allegro, which follows, is a reflection of the machine age—of jazz. After a sharp climax there is a return to the earlier mood, until the violent rhythms reassert themselves, humorously, and end in excitement.

Mrs. Edgar Stillman Kelly at Victor Prize Dinner

Among those present at the Victor Talking Machine Company dinner on May 28, when the great prize competitions were announced, was Mrs. Edgar Stillman Kelly, active and energetic president of the National Federation of Music Clubs. Mrs. Kelly has already announced some of the prizes that have been offered by the National Federation of Music Clubs for artists and compositions to be heard at the Biennial Convention in Boston next year. Competition is getting to be more and more the rule of progress in America, and from the lowest of our elementary schools to the highest of our high schools, from the smallest to the largest of our clubs, prize competitions of all sorts are being held, and it is felt that such competition stimulates interest in music and in everything connected with music.

Mrs. Kelly has proved herself to be a Federation president full of energy and resourcefulness, and her incumbency has become an achievement of notable success. Let it be hoped that the prize winners of the next Biennial will prove to be the most important who have ever won awards in the long history of the Federation competitions.

Harcum School Music Notes

On May 23, at the Harcum School, Bryn Mawr, Pa., Willem Vandenburg, solo cellist of the Philadelphia Orchestra and teacher in the school, gave a sonata recital, playing with

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some of the more advanced piano students who are in his ensemble class. It was an enjoyable program and, though limited to sonata forms, there was sufficient variety in the selections played to give opportunity for interesting individual interpretation. The sonatas chosen were those of L. Boelmann, Jean Baptiste Buval and Handel, played by Sally Gibbs, Clarissa White and Ellen Dannenbaum.

After the recital, the Studio Club, one of the school's most important and active organizations, composed of those girls who have shown definite improvement and serious interest in their music during the year, entertained Mr. Vandenburg at a buffet supper served in the studio.

Maurice Aronson's Pupils in Recital Series

Under the auspices of the Repertoire-Interpretation Teachers' Class conducted by Maurice Aronson at the Chicago Musical College during the summer (from June 25 until August 4), a series of seven individual piano recitals will be offered by artist-students of Mr. Aronson, covering a very wide range of piano literature.

The programs to be given are as follows: June 28, recital by Anna Aronson; July 9, concerto in A minor (first part), Grieg, orchestral parts by Mr. Aronson; Kogan, recital on July 5 and July 9, concerto in A minor (first part), Schumann; Ethel Bentkover, recital on July 12 and on June 25, concerto in A major, Mozart, orchestral parts by Mr. Aronson; Maym Travis, recital on July 12, also July 16, concerto in D minor (first movement), Rubinstein, orchestral parts by Mr. Aronson; Sylvia Cline, recital, July 25; Orissa Matheson, recital, July 26 and July 2, concerto in E flat, Beethoven; Constance Metzger, recital, August 2, also July 30, concerto in C minor, op. 18 (first part), Rachmaninoff.

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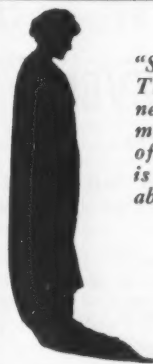
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The New York Evening Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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The Portland, Maine, Municipal Orchestra

By Anna Carey Bock

(Some time ago the MUSICAL COURIER asked: "Where Are the Amateurs," deploring the apparent fact that American music was falling more and more into the hands of paid professionals. This article is an answer to that editorial.—The Editor.)

Recruited from the rank and file of the city's 70,000 population, from schools, professions and business offices, eighty-two men and women—even boys and girls—compose the municipal orchestra of Portland, Maine, one of the most unique organizations of its kind in the country.

One does not find in this group of musicians, who have answered the call of the community for a civic orchestra, the highly-paid artists of national reputation such as are outstanding in the larger musical centers of the United States. Portland's inability to support such organizations as the Boston Symphony or the New York Philharmonic Orchestra, proved to be not a detriment, but a stepping-stone to a finer project, the development of community participation and community interest in orchestral music.

Fifteen experienced musicians form the nucleus of the orchestra. Twenty professions and lines of business are represented by the remaining players, the ages ranging from fourteen to men and women of adult years.

Organized in February, 1927, with sixty-five players, by the Portland Music Commission, with Charles Raymond Cronham, municipal organist of Portland, as conductor, the success of the orchestra was positive and immediate.

If the purpose of a municipal orchestra is to provide the constant provision for the community of an artistic and correct interpretation of the works of master composers, the Portland Music Commission is doubly fortified. By its selection of personnel, this orchestra not only is presenting programs of wide appeal and entertainment, but is the means of providing an education in music that otherwise might be prohibitive or at least delayed by the expense for the younger members.

The first concert was given in Bridgton, Maine, on the opening in Portland, May 3, 1927. The public response to these two concerts was so marked as to leave no doubt in the minds of the Music Commission as to the practical worth of its policy. Plans, immediately laid for the present season, provided for an increased personnel, three concerts in Portland and three in nearby towns.

The first year's repertoire included the Overture to "The Idylls of the North" by Von Weber; Symphony No. XI by Haydn; "The Idylls of the North" by Massenet, and Fantasia on "The Idylls of the North" by Bizet. In its present season the Portland Municipal Orchestra achieved such compositions as the Overture to Wagner's "Rienzi," Ballet Suite of Gluck, "The Idylls of the North" by Mendelssohn, "The Idylls of the North" by Saint-Saëns, "The Idylls of the North" by Bizet, "The Idylls of the North" by Schubert, and others.

On January 10, in its first presentation outside the cities of the United States, Saint-Saëns' "Carneval of the Animals" was interpreted by the Municipal Ensemble, a group chosen from the orchestral personnel. The success of this number, balanced by other equally brilliantly rendered compositions, is aptly attested by the following clipping from the Portland Press Herald of the next morning:

"For the first time in the history of Portland, an audience of 2,500 persons remained seated, applauding vigorously at the close of a concert of nearly two hours' duration."

A week later, this same program was favorably acclaimed at Bowdoin College, Brunswick, Maine. Public-spirited citizens provided automobile transportation for the entire orchestra as well as for pianos and the other instruments, for the thirty-mile trip.

This story of Portland's Municipal Orchestra never could have been written, had Charles Raymond Cronham, municipal organist since December, 1924, been merely an organist. But the slight, serious, youthful-looking man, who was appointed to succeed Edwin H. Lemare, soon demonstrated that he was, first of all, a musician of the finest type.

In the city which boasts the first municipal organ in the United States, the gift of Cyrus H. K. Curtis, Charles R. Cronham has awakened a public interest in music little short of phenomenal. The experience he had gained in four years as instructor and organist at Dartmouth College, followed by a year and a half's term as organist and musical director at the Lake Placid Club, coupled with tireless energy, initiative and love of work, has forged for him a permanent bond with the people of Portland.

The possibilities for diversified opportunities of service in this city perhaps was of primary appeal to the young organist upon considering this position. Out of this dream of the Music Commission and the organist, has grown this municipal orchestra, today only in its first year, but an organization which has so admirably met a civic need as to be indispensable. The orchestra now boasts of eighty-two players representing every instrument of a full-fledged symphony orchestra.

The entire fabric of the orchestra was conceived and woven by Mr. Cronham. He is its conductor, trainer and guide. His executive ability and aggressiveness have been met by an equal enthusiasm of the players, who have accepted the rigors of his training with unselfish devotion and co-operation.

If the members of the Portland Municipal Orchestra cannot derive the satisfaction from their playing to recompense them for their sacrifice they are at least awake to the possibilities of a public service in the field of music. The orchestra plans to give three concerts each season in Portland and three in other Maine cities.

The members of the Music Commission, William S. Linnell, Herbert W. Barnard, Jr., and Donald M. Payson, have hopes that this orchestra will fulfill a community need and eventually will take its place as one of the leading musical activities for and by the people of Maine.

Edward Johnson Discusses Women and Music

In a conversation with Edward Johnson recently he discussed at length on the accomplishments of men and women in politics, art, music and other subjects of equal interest. Whatever men may have done for music, however, it is Mr. Johnson's opinion that women have not only accomplished much more—speaking from the broadest national point of view—but they also have been fearless, intrepid pioneers, acting quickly and wisely with excellent and far reaching results. "The music world today in the whole United States must thank the women for their work," said Mr. Johnson. "The individual woman and the activities of women's clubs have done and are doing the greater part of the work for the promulgation and establishment of music from coast to coast in the big cities and the smaller communities. This does not exclude fine work being done by some men, but the women's activities far outweigh and outrun it. Concert course after concert course, club after club, recitals, oratorio performances, orchestras, male, female and mixed choruses are due to women's foresight, courage and enthusiasm, and especially to their tenacity. They have been the moral sponsors in music, and often the financial as well. This is not controversial, it is statistically correct, and can be checked up by anyone sufficiently interested.

"Women first dared to have musical ideas," continued the Metropolitan Opera tenor, "to plant and nourish them, and as an idea is the strongest thing in the world, providing it is articulated and put into practice, we have reaped the effective benefit of women's causative ideas. As only a small percentage of the people throughout this vast land of ours is musically awaked, except on a small scale, I hope and know that the valiant women will continue in their fine work and reveal the great musical potentialities. I really cannot use a strong enough word of appreciation—valiant is not sufficiently hyperbolic, for it has not been an easy matter to lure men into concert halls, to overcome the erstwhile prejudice against this beautiful and gentle art of music; I mean in its finer form, outside of the big musical extravaganza, the opera in scattered cities, or the old brass band. For many years the gentleness and beauty of music

were considered almost emasculating, or at least an art for women, not for the so-called masculine and virile man. Yes, the prejudice has been overcome—to a certain extent anyway—thanks to the women, but more can and has to be done.

"Music is a fundamental gift," concluded the tenor, "enriching one's nature, intellect, and morals, and if men listen to its genuine plea from women, and then the men and women together listen to its message, mankind will truly have a glorious, satisfying and satisfied uplift." D.

La Forge-Berumen Studio Notes

The weekly WOR program broadcast by the La Forge-Berumen Studios was especially fine. Gil Valeriano, tenor, was in good voice and gave a group of songs in his own inimitable style. Two of the numbers were sung in his native Spanish and two were by his teacher, Frank La Forge, one of them, "Love Is a Sickness," being dedicated to Mr. Valeriano. Maria D'Angelo, soprano, sang Lieti Signor from The Huguenots, Meyerbeer, and revealed a voice of wide range and excellent quality. Harrington Van Hoesen, baritone, who is well-known to radio audiences, as usual gave pleasure with his delightful voice and artistic interpretations. Emilie Goetze, pianist, in two groups of solos showed her facile technic, securing excellent contrasts and from the softest to the loudest playing producing a fine singing tone. The latter half of the program was devoted to selections from Verdi's Rigoletto, sung by Miss D'Angelo, Mr. Valeriano and Mr. Van Hoesen. Mr. La Forge presided at the piano throughout the program and gave his usual artistic support.

Mr. La Forge and two of his artist pupils—Mary Tippet, soprano, and Mr. Van Hoesen—gave a concert in Derby, Conn., recently. They were heard in miscellaneous songs and arias, and Mr. La Forge played two groups of solos, again revealing that he is a soloist of high rank as well as an accompanist par excellence.

Mr. La Forge and Mr. Van Hoesen gave a concert at the Bowery Mission recently, at which time they appeared in alternating groups and were enthusiastically applauded by the capacity audience. Mr. Van Hoesen's excellent voice was heard in songs in three languages, in which he evidenced his versatility, interpreting them artistically and intelligently. Mr. La Forge played his solos, as well as Mr. Van Hoesen's accompaniments, with authority and artistic feeling.

Helen Grattan, soprano, assisted by Alice Vaiden, was heard in recital at the Hotel Plaza. Miss Grattan gave much pleasure in songs in Italian, German and English, and Miss Vaiden's solos were also very enjoyable.

Miss Vaiden was heard over WOR as accompanist for Warren B. Wood, baritone.

Goldman Band Concert

(Continued from page 7)

cellent account of himself in his own brilliant arrangement for cornet of The Carnival of Venice.

This is Mr. Goldman's eleventh season at the helm of this sterling band of sixty players, and during that time, partly through the medium of the radio, as many of the concerts are broadcast, his fame has spread not only from coast to coast but also to foreign countries. Seventy concerts will be given this summer, from June 11 to August 19, and it is due to the generosity of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim that they are made possible; for, as in the past five years, the entire series has been underwritten by them. The soloists engaged for this season are Lotta Madden and Olive Marshall, sopranos, and Del Staigers, cornetist, all of whom will appear both in Central Park and at New York University.

Benefit for Scholarship Fund

With Mrs. Gail Borden as chairman, a bridge and tea was given at the Larchmont Shore Club on June 11 for the benefit of the Music Scholarship Endowment Fund of the Haarlem Philharmonic Society of New York. The object of this fund is to aid young students who have talent but insufficient means to have it cultivated.

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Dean H. L. Butler Declares That If a Tree Is Known by Its Fruit, the College Should Be Willing to Be Known by Its Product

In Interview, Comments on College of Fine Arts Graduates Who Have Reached Prominence as Performers, Composers and Teachers

"If a tree is known by its fruit, the college should be willing to be known by its product, its graduates and former students," said Dean H. L. Butler, of the College of Fine Arts at Syracuse University, in speaking of the well known musicians who have studied at Syracuse.

"While a large number of our graduates go into the teaching field," said Dean Butler, "we have our share of those who have reached prominence as performers and composers. It would be impossible to mention all former students of whom we are proud, but a few names, well known to musicians the country over, may be of interest. If I

a feature of the musical life of the Illinois State University. Mr. Miles is also well known as a composer, his compositions being published by the H. W. Gray Co.

"Two other composers well known to all concert audiences are Charles Huerter, whose songs have appeared on the programs of practically all prominent singers, and William Stickles, a voice teacher in New York City.

"Louis Baker Phillips, organist at the First Christian Science Church, New York City, and Harry Leonard Vibbard, organist at the First Baptist Church, Syracuse, are prominent graduates. Prof. Vibbard is a member of the College of Fine Arts faculty.

"Canon Douglas has recently been added to the music faculty of Northwestern University. Joseph Seiter is head of the music department of the State Normal School at Slippery Rock, Pa. Frank Marsh directs all music work at Baker University, Baldwin, Kansas. Helen Chase has her own voice studio in New York City and is official coach of the All-American Opera Company.

"Our graduates are not only successful performers, composers, and directors of music," continued Dean Butler, "but a large number are engaged by colleges, normal schools and seminaries as regular members of their music faculties. Among the educational institutions employing our graduates as teachers are the Eastman School of Music, the Pittsburgh Musical Institute, Kansas State University, New York University, Illinois State University, Converse College, Brenau College, Skidmore College, National Park Seminary, the State Normal School at Mansfield, Pa., Lima Seminary, Bessie Tift College, Cazenovia Seminary, Marshall College, Houghton College, State College at Kearney, Neb., Baker University, Taylor College, Carleton College, Idaho State University, Baylor College, Wesleyan Conservatory at Macon, Ga., Wilson College, Northwestern University and Oklahoma University. Many more are employed as music supervisors and teachers in the public schools of thirty-three different states. A still greater number are private teachers of music in cities from coast to coast. In dozens of movie houses and in dozens and dozens of churches, you will find organists who are our graduates.

"No doubt I have inadvertently omitted the names of graduates who are musicians and teachers of high rank, for it has been impossible to keep in touch with all of them. If any graduate happens to read this interview, I shall be happy to have him send me his name and address and information as to his musical and educational activities. I wish more of them could find it possible to return for our commencements and for our reunions, for they would get a most hearty welcome.

"Of course, it goes without saying that we are proud of successful graduates. I believe they, in turn, are proud to have been students here, and are grateful to those teachers

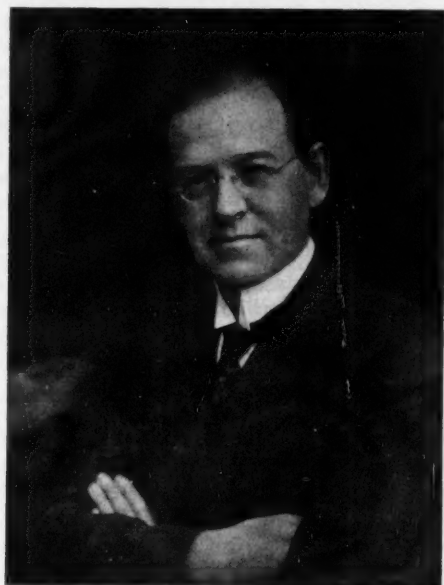


Photo by Blanche-Harris

DEAN HAROLD L. BUTLER

had time, I might triple the number without exhausting the list of those who had their first three, four or five years' training with us. None of these has studied in the College of Fine Arts less than three years.

"One of our outstanding graduates is Alexander Russell, director of music at Princeton University, in charge of all music at Wanamaker's in New York City, an organist of the first rank, and a composer whose ability and success is unquestioned. Mr. Russell has not only brought honor to his alma mater, but he is still vitally interested in her progress and development.

"Grant Egbert, dean of the Ithaca Conservatory of Music and professor of violin in that institution, is another graduate too well known to need any comment on his successful career as soloist, teacher and administrator.

"Lucy Marsh, soprano and Victor artist, and John Barnes Weiss, recital and oratorio tenor and composer, are graduates of whom we are justly proud. At the fiftieth anniversary of the College of Fine Arts in 1923, Miss Marsh and Mr. Weiss took part as soloists in the anniversary concert.

"Frederick Schlieder, organist, author, teacher of composition, and composer, received the first four years of his professional training here. He is a musician of the best type and one of whom the College of Fine Arts is very proud.

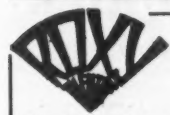
"Three outstanding vocalists, singers who studied three or more years here, are Helen Stiles, soprano; Richard Bonelli, baritone, and Merta Wittkowska, contralto. Miss Stiles has not been heard in this country since all of her singing career has been developed abroad. After a short visit to her father and mother whose home is in Syracuse, she recently returned to Paris to prepare for her debut at the Opera Comique in Pelleas and Melisande. In Paris, where at present it is so difficult for an American singer to gain an entree, she has sung the leading roles for three years, and has just been re-engaged for another season. Richard Bonelli, whose mother still lives in Syracuse, has had great success with the Chicago Civic Opera Company. After singing at Medina, Italy, and at LaScala in Milan, he was engaged for his present position three years ago. The press has proclaimed him one of the great baritones of the time. The result is a new three-year contract with the Chicago company. At his recent New York City recital he also was referred to as one of the great singing baritones. Merta Wittkowska has sung in opera in practically every large city in the country. Her success in Lohengrin at the Century Theater in New York City a short time ago is only one of a large number this season.

"Helen Riddell, a soprano who has given many recitals since her graduation, is now on the voice faculty of the College, and is continuing her recital work throughout New York State and Pennsylvania.

"Younger singers who are on their way to success are Charlotte Lansing, prima donna with the Fox Art Song in Chicago, and Marion Palmer, soprano, who graduated only three years ago. Miss Palmer's operatic debut was made this spring in Philadelphia as Olympia in The Tales of Hoffman. She is now singing in Robin Hood in Brooklyn.

"Among the young organists are Frank Stewart Adams, organist at the Capitol Theater in New York City; James Gillette, who gives around fifty recitals in the Middle West each season, and Russell Hancock Miles, whose recitals are

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who have taught them and given them the foundation on which they built their careers. As the years go on, we hope we will have many others to add to this list."

Three Engagements in Week for Edwin Orlando Swain

During the week of May 30, Edwin Orlando Swain successfully fulfilled three engagements. May 22 he was heard at the Little Music Festival at Meriden, and two days later found him appearing at the Plattsburgh Festival, in recital on May 24 and in a performance of Elijah on May 25. The Plattsburgh appearances marked his fifth reengagement at these festivals, and already he has been engaged to appear in the Elijah to be given next May. To quote the Plattsburgh Daily Press: "Mr. Swain is the kind of singer who holds his admirers from one appearance to the next so that he was greeted by the best attendance of the week. His rich baritone voice captivates his audience immediately and his dramatic interpretation holds them spellbound. Among his selections, all of which were delightful, were several from operas that were unusually lovely. Over the Steppe by Gretchaninoff was thrillingly descriptive, and Little Mawhee was of the simple, sweet order. The Friend of You, the words of which were by Mr. Swain, was different and most appealing. Among the encores, his final number, Absent, was exquisitely sung and is one of the old songs that are ever new. An audience is never ready to let Mr. Swain go and he is always gracious with encores." After Mr. Swain's appearance in the Elijah, the critic of the same paper wrote: "The burden of the solo work fell to Mr. Swain, and to him it evidently was no burden but a joyous duty. His voice is perfectly fitted to oratorio work and his rendition of the difficult lines is that of the true artist."

Music and the Movies

News of the Week

Two Lovers, with Ronald Colman and Vilma Banky, will come to the Rialto on June 16, when Emil Jannings in The Street of Sin closes.

Another week of Dolores del Rio in Ramona at the Rivoli, and The Drag Net, which made such a hit at the Paramount, will follow it. Then Goodbye Kiss is scheduled, and after that the famous King of Kings.

Friday night, June 15, will be another Warner Brothers' opening. Charles Klein's play adapted for the screen—The Lion and the Mouse, with May McAvoy and Lionel Barrymore—comes to the Warner Theater.

Leon Leonidoff, ballet master of Roxy's, sailed for a vacation in Europe this week.

And speaking of Roxy, the popular symphony concerts under the direction of Erno Rapee will be continued next season.

Westell Gordon has rejoined the Capitol Family. The Paramount Theater will entertain the officers and crew of the General Baquedano, the Chilean training ship, this week, both at Wings and the Paramount.

The Vitaphone Corporation has announced the recent opening of its Southern branch in Atlanta, Ga., due to the number of increased installations in that part of the country.

Roxy Addresses Music Men

S. L. Rothafel was one of the principal speakers at the convention of the National Association of Music Merchants at the Hotel Commodore. Asked to address the music men on the subject of the musical education of the public, in view of his extensive experience in the theater along these lines, he gave a resumé of the growth of music in the motion picture theater, tracing its development from his early activities to the ambitious proportions of the present day musical organization. Roxy also discussed the public's interest in musical entertainment, audience psychology, and other phases of popular entertainment.

Roxy's

Believe it or not, the Prince of Wales himself this week shares the honors with Roxy's coterie of headliners and so on. His is a minor role. He makes his bow, and makes his speech for the Fox Movietone, and that ends it, but he made his success, too, and his little skit was one of the most entertaining on the Roxy full length program.

The film, Chicken a la King, by name, meant about as much as its title does. Ford Sterling grimaced; so did

Carol Holloway, and the two chorines of the story, Nancy Carrill and Frances Lee, did their best.

Valse Chopin, an exquisite and gossamer like dance, was beautifully interpreted by Von Grona and Betty Woodruff. And the Spanish dance of Thalia Zanolou and Asya Kaz, done in typical St. Denis fashion, was a delight, too. The remainder of the program was much on the cut of a hundred others. Songs will be songs, and terrors just terrors. Roxy's usual array of artists—Beatrice Belkin, Gladys Rice, Harold Van Duzee, Douglas Stanbury, the Roxyettes, Pedro Rubin, etc., each did his or her customary part in the program. The orchestra played Rimsky-Korsakoff's Capriccio Espagnol in its finest manner, with all the verve, color, and abandon required in the piece.

Mark Strand

The Warner Brothers hit, Tenderloin, with Dolores Costello and the Vitaphone, has been held over for the second week at the Mark Strand.

JOSEPHINE VILA.

WILL ROGERS

FOURTH ANNUAL "LECTURE"
TOUR
1928-29

Bruce Quisenberry
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NEW YORK JUNE 14, 1928 No. 2514

Even the great musicians occasionally use more notes than are needed.

Contemporary music very often turns out to be only temporary music.

Lindbergh's popularity remains unabated. Of fliers he is the Paderewski.

An armistice seems to have been signed by the Vienna Opera, France, and Mme. Maria Jeritzka.

The political situation in China and the orchestral situation in Chicago, remain slightly muddled as we go to press.

Parable for some modernistic composers: The fly sat upon the axle-tree of the chariot and said, "What a dust do I raise."

London renewed its devotions to Wagner at the recent Covent Garden course of three weeks. The German operatic necromancer never seems to lose the followers whom once he has lured under his spell.

Sir Thomas Beecham, in a recent London interview, chided his fellow countrymen for their lack of interest in grand opera. "In New York," he said, "the Metropolitan has outstanding audiences." He probably meant the persons who stand out on the sidewalk before the doors open. After they gain entrance, they take places behind the parquet rails, and become the instanding audience.

From the New York Times: "A Frenchman asserts that one of his countrymen wrote the music of the British national anthem, which, he insists, was sung by the pupils of Mme. de Maintenon as Louis XIV entered the chapel of St. Cyr. Handel is said to have heard the song at Versailles at a time when France and England were at war and to have presented it to George I without mentioning the authorship."

In the Aesthete Magazine (June) there is an enthusiastic and just tribute to the late H. O. Osgood's book, *So This Is Jazz*. The Aesthete reviewer writes among other things: "Mr. Osgood, who died recently, was an editor of the MUSICAL COURIER for many years, for three years assistant conductor of the Munich Royal Opera, and was a recognized composer of many piano pieces and songs. . . . Mr. Osgood rendered a greater service to musical art in the writing and compiling of *So This Is Jazz*, than

in all the rest of his professional activities put together. And we make of this eulogy his elegy."

The New York Telegram makes loud reclame because it allows its Heywood Brown to write what he pleases. Huh! Every modernistic composer does the same thing.

"Music used to be considered a polite accomplishment until some of its impolite modernistic examples appeared," remarks an English exchange. Dr. Johnson would have retorted: "Impolite? Downright blasphemous, sir."

Strictly speaking, there are only two kinds of music—music to inspire, and music to entertain. Modernistic music, of course, is difficult to catalogue. Some of it inspires, some entertains, some invites ridicule, and some arouses anger.

As the big political conventions approach, not one of the Presidential possible candidates has said a word about his attitude toward Bach, modernistic music, and jazz. The country has a right to know the kind of man for whom it is asked to vote.

An unconfirmed report says that Carmen is to be given at the Paris Opera Comique, with four Carmens and four Don Joses, one pair for each act. Astonishing, if true; and not at all a bad box office stunt. Art? Ah, that is something else again.

No more lean nights for music hungry New Yorkers. The Goldman outdoor concerts began last Tuesday. The free series will cost about \$100,000 which is to be donated by the generous Guggenheim family that has sponsored this project in the past. New York owes the donors its deep and admiring thanks.

When the Berlin Actors' Club entertained Chaliapin at dinner not long ago, he was called upon to sing, but instead he made a speech, pantomimed, and drew a cartoon. "I am ready for your reprisal," he then said; "if any of you care to sing, I will listen."

Savage and uncultured America is sending its Yale Glee Club to Europe on June 23, to give concerts in seven countries there. Meanwhile, one reads in the Tribune of last Sunday, that the students at Heidelberg University continue their highly civilized and aesthetic custom of fraternity duelling, which requires the combatants to slash one another's faces so as to leave scars that disfigure for life.

According to the Chicago papers, the Symphony Orchestra of that enterprising city is again perilously near disbanding, and unless something unforeseen happens, as it did last year, that excellent organization will have to go out of existence. It does not seem probable, or even possible, that a city like Chicago, with its wealth and "pep," will allow a musical organization that is an honor to the city to perish because of a matter of some \$600 a week—figuring that about sixty of the men would have to receive \$10 weekly in excess of the old minimum wage. The deficits which face symphony orchestras are not created by the salaries paid the rank and file of the personnel. If economy is necessary in the maintenance of orchestras it might possibly be sought and practised in other departments.

The much talked-of and long-awaited world première of Richard Strauss' *The Egyptian Helen* has at last taken place at Dresden, with Elisabeth Rethberg singing Helen—after all. Jeritzka recreated the role in Vienna five days later. According to wired reports, both premières and both prima donnas were triumphantly successful, a most satisfactory and happy ending to the miniature Trojan War which raged for many months, the bone of contention being, who should be the creatress of the Doctor's latest superwoman. To cap the climax of all round felicity Strauss, whose talents are not limited to musical composition, is reported to have sold the world rights to the opera to a Berlin publishing house for the sum of \$50,000, a record price for such commodities. Whether the purchase price is adequate, inadequate or excessive Americans will be able to determine next season, as the new opera will be one of the novelties at the Metropolitan. In the reports Strauss' *Egyptian Helen* is described by European critics as revealing nothing new in his talent, and marking no advance in his technic. The thought obtrudes itself that the talent and technic of Strauss need no novel angle or improvement if they still are of the same order as in *Zarathustra*, *Don Juan*, *Death and Transfiguration*, *Don Quixote*, *Till Eulenspiegel*, *Heldenleben*, *Salome*, *Elektra*, *Rosenkavalier*, *Ariadne*, and a dozen or so of the best songs of Strauss.

PRIZES

Another series of great prizes for American compositions is now being offered, and the matter is considered of such importance that even the daily papers have taken it up editorially.

American composition is undoubtedly of importance, and every effort to stimulate activity in it is welcome. Naturally, however, several questions arise with regard to such huge prizes as are being offered, and the first of them is the question of the possibility of any American really making anything worthy of so large an amount of money. Twenty-five thousand dollars is a large amount of money, even in these days. If we calculate the time it would take an American musician, with the exception of those who have a great earning capacity, to save twenty-five thousand dollars out of their incomes, we must realize that such a sum would be in the nature of a regular heirloom.

One wonders who will write symphonies with the hope of winning this prize; one wonders, in fact, whether any great number of new symphonies will be written for the prize especially; one wonders if most of the symphonies that will be sent in will not be merely works that have already been written, in which case, of course, the prize will merely have stimulated the composer to the extent of wrapping up his music and buying a few postage stamps, which is hardly worth twenty-five thousand dollars.

On the other hand, it may be that some composers will undertake a symphony and will be so stimulated by the idea of winning the twenty-five thousand that they will do better work than they ever did before. It is certainly a fact that the expectation of performance stimulates composers to do things that they would otherwise not do—a fact that some people have explained by saying that the composer, if he knows his work is to be performed, is stimulated to great effort by the fear that he will make himself ridiculous, rather than by the desire for success. It is almost invariably the case with composers that the things they love best are their least successful works. Very often a composer has something of a quiet nature that somehow expresses for him a hidden depth of his feelings but which is not of sufficient importance to hold the attention of the world. On the other hand, composers have frequently written little things which have taken the world by storm and for which they themselves have small respect.

One thing is sure—no prize, no matter how great, will make a genius. Geniuses are born, not made, and one cannot possibly imagine a Bach or a Beethoven, a Schubert or a Wagner, having been manufactured by money lust. They wrote because they had to. One wonders, therefore, how immoral it is to stimulate people to write not because they have to, but because they want money. It somehow does not sound good. And although the result may be excellent, yet, of course, so large a prize offer will bring forth an extraordinary number of pot-boilers, and we pity the poor judges who will have to look at an innumerable number of amateur performances worth nothing. However, that is all beside the issue, and our hope is that the twenty-five thousand dollar prize offer may bring forth a symphony worth twenty-five thousand dollars and more.

Interesting is the wish of the donors of this prize that "out of the competition may come a symphonic work which will be truly American in conception." What endless controversy that term is sure to engender. Truly American indeed! What is truly American symphonic music? Symphonic jazz? Music with Negro or Indian themes as a basis? Not one single human being in the whole world knows the answer to those questions. In a thousand years America may, perhaps, have built up an idiom recognizable as American—and this editor makes a bet that it will be neither Negro nor Indian nor Jazz.

Perhaps the wish is father to the thought.

Variations

By the Editor-in-Chief

Captain Stephen V. Graham, Governor of American Samoa, is an old friend of this department. When he went to the Far Pacific to take his high office, he also carried with him credentials appointing him to the exalted post of MUSICAL COURIER correspondent of Pago Pago, the capital of American Samoa.

After his inauguration, Governor Graham sent us a highly interesting letter accompanied by photographs, but owing to the exigencies of the winter season, Variations could not find space for the material until today.

He writes: "I had a good laugh over the 'horror' with which you contemplated the opening of the music season in your great city. It really must be dreadful for a real musician and lover of music to be a critic. Notwithstanding the foregoing I am very proud of my appointment as correspondent for the MUSICAL COURIER."

"There is some interesting music here. The natives are always singing about something. A phonograph record of it would be interesting, but would no doubt sound bad when brought indoors. Our government band is composed entirely of Samoans, including the leader. They do pretty well in certain kinds of music and in other kinds they do almost as badly as can be done. But it is surprising that they can do anything at all with European music."

"I am sending you some snapshots of my inauguration. Also pictures of the functions attending that event. The kava ceremony is a part of all functions in this country. Kava is a native drink, made from some kind of a root, ground and mixed in water. According to ancient custom, the grinding of the root was done in the mouth of some high chief's daughter. That part of the ceremony has been changed. The snapshots show the celebrants lined up for this ceremony. All hands, in strict order of rank, drink from the same coconut shell. Before each person is served the big buck behind the line calls out the kava-titles of the individual to be served. Each dignitary has a special title for this ceremony, such as 'Man-afraid-to-talk-back-to-his-mother-in-law,' etc. The calling of the title is done in the weirdest imaginable tone of voice. It is said that in olden times an error in precedence or title on the part of the announcer often led to war."

"Only myself and the particularly high chiefs were served on this notable occasion. If all chiefs had been served, the ceremony would have taken a whole day."

"According to my preliminary observation, this place resembles an oldtime militia regiment. There seem to be few if any privates. All those chaps sitting in the row are chiefs of some kind. But they did not all get a drink of the queer tasting stuff. Neither did my wife. In the Samoan language a

wife is a 'faletua,' a word compounded from 'fale,' meaning 'house' and 'tua,' meaning 'the back of.' Pretty good idea, what? But we civilized men have let our hand slip in that matter, and nothing can be done about it now."

"Following the kava ceremony several teams gave exhibitions of the Siva Siva, the national dance. This siva siva is in fact a sort of opera with ballet. The performers start out by singing, new librettos being written for each occasion. During the singing they begin the dance movement by what I would call mild calisthenics. This works up in a crescendo to quite a frenzy. There are several numbers or acts to a performance. The costumes at this particular siva siva are quite different from those worn when I was here twenty years ago. At that time the dancers wore only the lava lava, or grass loin cloth. You will notice that they now wear a cloth lava lava and brassieres. This is the result of the darned-fool wife of some governor having been shocked by the comparative nudity of the natives. She had evidently not been sufficiently impressed with the fact that she was a faletua (see above). These costumes detract very much from the beauty of the dance, for these people have very fine physiques, and there is no more reason for putting such a costume on them than there would be in putting something on a cow to hide her legs and udders."

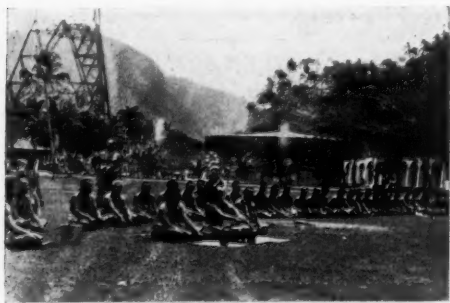
"The singing of the natives is very pleasant to listen to. The bass voices are really excellent and would go well in any chorus. The women's voices are not so good, nor are the tenors; but the ensemble is truly pleasing. I am going to look more carefully into their music and see what I can find out about it. Mrs. Graham is going to see if she can teach some of the girls to sing."

"The MUSICAL COURIER keeps us in touch with

Pictured Review of Samoan Ceremonies Attending Inauguration of the American Governor, Stephen V. Graham (Musical Courier Correspondent at Pago Pago)



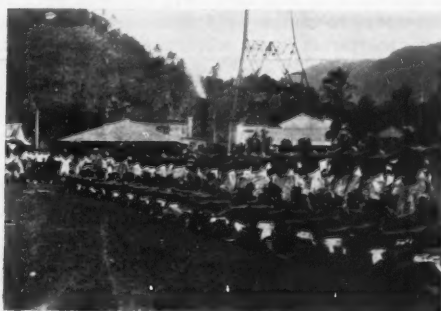
THE GOVERNOR DELIVERING HIS INAUGURAL ADDRESS.



MIXING THE KAVA.



STARTING THE SIVA SIVA DANCE.
(Note the Toscanini of the occasion.)



SIVA SIVA DANCE.

the musical world and fills a much needed want. I shall send you more news later.

"Meanwhile I like this place exceedingly. Government House is large and comfortable; the weather is marvelous—a variation of only four degrees of temperature between winter and summer. The thermometer stays around 80° Fahr. all the time."

Governor Graham says nothing about the rain. As we remember Pago Pago, from the play called Rain, the watery downfalls are frequent and full.

Apologizing profusely to H. I. Phillips, of the Sun, we herewith offer planks with which any candidate can win our own vote for the Presidency:

- 1—Less use of Tschaikowsky's Pathetique in moving picture music.
- 2—No all-Beethoven, or all-Chopin piano recitals.
- 3—The abolition of magazines devoted to modernistic music.
- 4—Fewer oratorios.
- 5—No advertisements in concert or opera programs.
- 6—The abolition of "No Admittance During the Music" signs.
- 7—The abolition of paid claquees.
- 8—No darkened lights at Carnegie Hall piano recitals.
- 9—Shorter music reviews in the daily papers.
- 10—No more than fourteen concerts on Sundays.
- 11—An investigation of what makes some opera singers that way.
- 12—A Constitutional amendment against complaining American composers.
- 13—Enough programs to go round at sold out musical events.
- 14—Legal restraint for those young men and women who desire to become professional music critics.
- 15—An ordinance forbidding more than one encore under any circumstances.
- 16—No published interviews with Mary Garden.
- 17—No advertisements of teachers that they will accept a "limited number of pupils."
- 18—Master classes to be given only by masters.
- 19—The complete abolition of press agent fictions.
- 20—The elimination of "standees" at operas and concerts.
- 21—Federal investigation of why singers furnish accompanists with torn sheets of music.
- 22—Prohibition against loud pedals affixed to pianos sold into unmusical homes.
- 23—Enactment of a law to do something about steel riveting, sewer laying, subway blasting, or the driving of ambulances or fire vehicles in the vicinity of places where a concert or opera is in progress.
- 24—Standardization of opinion about Stravinsky, Prokofieff, Varese.
- 25—Capital punishment for newspaper writers who call a piece of music a "selection."
- 26—The burning of all barrel organs.
- 27—Better music on the Staten Island and Hudson River boats.
- 28—Laws providing deportation for any European visiting artist who expresses any opinion whatsoever on the subject of jazz.

(Continued on next page)



KAVA CEREMONY.



RECEIVING CUP OF KAVA

- 29—Solitary confinement with the infliction of unusually cruel bodily punishment for jazz trombonists who hang a derby hat over the end of their instruments, also for jazz leaders with a violin who jiggle, wiggle, wobble, squirm, gyrate, or writhe while they play; also for jazz orchestras who sing, hum, or whistle the choruses of the pieces they perform.
- 30—State's prison at hard labor for composers of songs about plain mammies or red hot mammas.
- 31—Radio announcers to pronounce composers' names correctly.
- 32—Restrictive measures against programs and musical lectures that are too long.
- 33—Some new judges for musical prize contests.
- 34—The tempo of sentimental ballads to be stabilized and quickened for all vocalists.
- 35—Watercress sandwiches to be barred at musicales.
- 36—No spot lights for conductors, concert masters, or players of orchestral solo bits at film house concerts.
- 37—Some of the "radio hours" to last only a few minutes.
- 38—No photographs over twenty years old to be published of musical celebrities and labelled: "A recent snapshot of," etc.
- 39—Abolition of the terms "gala concert," "premier pianist," "Manager So and So 'presents' or 'offers,'" "operatic songbirds."
- 40—Governmental guarantee that all subscriptions to the MUSICAL COURIER will be paid promptly.
- 41—A Constitutional amendment doing away with Brandenburg and other Concerto Grossos as the inevitable beginning of a symphony concert.
- 42—Removal, forcible or otherwise, of all calamity croakers who say that the radio is ruining concert activities.
- 43—Demolition of all ukuleles and zithers.
- 44—Demolition of all bell attachments on moving picture organs.
- 45—Government action making it mandatory for vaudeville instrumental performers to use some numbers other than the Poet and Peasant overture, the Miserere from Trovatore, the William Tell overture, and Variations on the Carneval of Venice.
- 46—Military action against vehicled calliopes in the city streets.
- 47—The return of Strauss waltzes, Brahms dances, and Liszt rhapsodies, as final numbers on symphony programs.
- 48—Elimination of late comers and early goers at concerts and operas.
- 49—Government legislation requiring vocal and instrumental instructors to perform at least one of the pieces they teach.
- 50—Injunction against vaudeville artists who make musical instruments of cigar boxes, broomsticks, chairs, hats, etc.
- 51—Irrevocable court action against persons who use a hard "g" in Pagliacci, and pronounce the "ch" like a "k" in Rachmaninoff.
- 52—Standardization in the length of hair worn by musicians.
- 53—Standardization in the devices for opening the lid and music rack of upright pianos.
- 54—The appointment of a commission to find out why the young winners of musical contests so rarely are heard of afterward.
- 55—Appropriation for research to discover why phonographs act so temperamentally.
- 56—Congressional inquiry to find out why some music teachers are underpaid while others are overpaid.
- 57—A measure preventing parents from asking the children to play piano duets for the visitor or visitors.
- 58—Shortening of opera intermissions.
- 59—No published pictures of famous musical personages displaying a golf club, tennis racket, gun, or croquet mallet, who do not even know how to hold them properly.
- 60—Less bad singing in the movie palaces.
- 61—A law compelling conductors to compile interesting symphonic programs.
- 62—Fewer books on How to Understand Music.
- 63—Government action to force restaurant and cafe violinists to play with less sentimentality.
- 64—Fewer curtain calls at the opera.
- 65—The return of the popular concert that really is popular.
- 66—Cheaper and better Stradivarius violins.
- 67—Immediate steps compelling the total and permanent abandonment of the phrases, "Music is the language of the soul," "Music begins where

speech ends," and "Music is with us from the cradle to the grave."

From Walter Winchell's breezy column in the Evening Graphic:

Two chorus girls appearing in a Broadway musical show were discussing literature. The arty one of the two applied a rouged little finger to her lips and said: "Have you read Ibsen?"

"Nope," drawled the other Ziegfeld folly, "but I use his salts."

J. W. C., of Pittsburgh, calls our attention, in these words, to a passage from Thornton Wilder's *The Cabala*: "In one night she would hear all the sonatas of Skriabin or the marches of Medtner; in one night both volumes of the Well Tempered Clavichord; all the Handel fugues for organ; six Beethoven trios." Some Gorgon."

If you are a fastidious and sensitive person who shrinks at the banging and blaring sounds which usually constitute "dinner music," try the Sherry-Netherlands Hotel next time you have your evening meal coram publico. The tiny orchestra discourses the best unjazzed music, played with exquisite technical and tonal finish, and subdued consistently to a scale of dynamics most discreet and soothing.

The leader seems to assume that the dining parties are foregathered primarily for dining, for social relaxation, and for conversation, rather than to have a series of musical numbers thrust upon them with deafening importunity.

The real purpose of dinner music is to suggest a genial and melodious atmosphere, but not to insist upon it. Nowhere in first class European salons-a-mangers would the patrons tolerate the crashing, hideous, and ineluctable music-making which renders conversation a torture at many of our fashionable American eating places. Something dreadfully pioneer and provincial attaches to such dinful dining.

There is a reason for the delightful Sherry-Netherlands music. The maitre d'hotel of the restaurant is the polished and soft spoken René Black, and he keeps his eye on the service no more sharply than he keeps his ear on the orchestra. Why? Because for many years he was the second French horn player at the Paris Grand Opera and the Metropolitan Opera House, and is a musician of sound knowledge and faultless taste.

If the foregoing paragraphs are an advertisement for the Sherry-Netherlands, we can only say that it is deserved and absolutely free. Our party paid for its meal, which, by the way, was as ingratiating and artistic as the music.

He: "Come up to our house tonight."
She: "I can't—I'm going to see Tristan and Isolde."
He: "Well, bring 'em along."—Life.

Ancient history note—Paderewski used to play a first class game of billiards.

The seven musical ages of a tired and unmusical business man:

- 1—Jazz.
- 2—Schubert's Serenade.
- 3—Rubinstein's Melody in F.
- 4—Bach-Gounod Ave Maria.
- 5—Dvorak's Humoresque.
- 6—Chopin's Funeral March.
- 7—More jazz.

An expert restaurateur says that there are 154 ways of preparing spaghetti. There are, however, only two known ways of eating it; the dolce e sotto voce, and the con forza furioso fortissimo.

Conductors often try to make the orchestra sound like one instrument, while pianists frequently attempt to make their instrument sound like an orchestra.

When we read that they have choruses of 2,000 voices or more at the English music festivals, we never can refrain from wondering viciously what would happen if the 2,000 decided individually and simultaneously to cheat on the same high note.

LEONARD LIEBLING.

RECOGNIZED TALENT

Those who know Arthur Alexander will feel no surprise at learning that he has won a sensational success as a composer. His incidental music to the O'Neill play, *Lazarus Laughs*, recently given in Pasadena, appears to be so full of interest that even the dramatic critics, whose interest naturally tended more toward O'Neill than the composer of incidental

music, found themselves justified in acknowledging its importance.

Arthur Alexander has been recognized for a good many years by those who knew him well as a musician of rare and unusual gifts. His friends have been disappointed that with such great gifts he has done so little. His piano playing, especially when he played the accompaniments of classic songs for his own singing, was a genuine delight. And he had the power of improvisation that indicated that if only he would give himself the chance he might be able to rival the best as a composer. It now appears that the necessary stimulation or encouragement has arrived, for he has written such splendid music to the O'Neill play that it has been called almost an opera. There are a good many people who believe that Alexander might write "the great American opera" if he would put his mind on it.

PILGRIMAGE TO RAVINIA

There is probably no spot on earth except Ravinia, where so many internationally famed opera singers are gathered together during the summer months. It is an artist colony in every sense of the word; in leisure moments there are constant social activities, for these luminaries of the music world have formed many friendships with the residents of Chicago's exclusive North Shore. A notable feature of what has been called "family life" at Ravinia is the fact that the opera house itself, and its beautiful surroundings, mean more to the artists than merely a place in which to work. This is a place which is deeply gratifying to Louis Eckstein, whose relationship with the artists under his management is more than a business arrangement.

Thousand of inquiries, it is reported, have been pouring in during the last few weeks, and there is every reason to expect that one of the greatest musical experiences that ever entered the Ravinia gates will be in attendance on June 23, when a performance of the Masked Ball will usher in the season. An audience of equally huge size is expected on June 24 when Louise will be offered. In fact, according to present indications, the entire first week will be record-breaking. Interest in Ravinia has grown steadily throughout the years, and on opera nights the roads that lead to this beautiful opera house are crowded with motor cars, while the trains on both the steam and electric lines bring thousands who use this means of transportation to reach the music shrine. Many music lovers have learned that they can give themselves no finer vacation than to spend a week or more in the vicinity of the opera house. Chicago's North Shore is famed for its beauty, and the elaborate gardens and groves in which the opera house is situated offer an excellent place for recreation during the day.

In the evening the visitors enjoy the opera performance or concert in the midst of the finest surroundings that nature can provide. It is no idle boast to call this a place of musical pilgrimage, and with the splendid coterie of artists engaged for this season and the list of operas announced for presentation during the ten weeks and three days there is every reason why the "opera house in the woods," as Ravinia has been named, should attract music appreciators from all points of the compass.

SILENZIO!

Many concert, opera, recital and theater-goers seem to regard the performance as a sort of Kaffeeklatsch. This thought came to mind while listening to the lovely overture of the *Pirates of Penzance*, given at the Studebaker during the past season. While the prelude was being played, men and women on all sides were heard conversing as though the overture were not a part of the opera. Supervisors of music recently held a meeting in Chicago, and it might be well for them to have teachers in public schools tell their pupils that soon as they enter a music hall, a theater, or any gathering place, they should be quiet, as to speak is not only annoying to others, but also a breach of etiquette and a badge of ignorance.

The performance of the *Pirates of Penzance*, as given in Chicago, was superb, and our pleasure would have been complete had we not been disturbed from the beginning to the end of the performance by people telling in advance what was to take place on the stage. The man in front of us, a lawyer of note, had bought a libretto before coming in to the theater. He found pleasure in informing his wife and two friends, throughout the evening, what melody was to come next. "Now he is going to sing this. . . . Now she's going to recite. . . . Now wait for that march." What would this same lawyer think of a person who would speak in a court room in which he was making a plea for clemency before a judge somewhat hard of hearing? The con-

fusing noise would certainly irritate the judge as this lawyer's remarks at the Studebaker disturbed us.

We have often been at the homes of social lights in Chicago when an artist appeared, and though the conversation dropped to pianissimo, it continued unabated in other respects. Many people lack education even though they may be college graduates. They may be educated in science, art, but common sense, which should tell them where and when to talk, seems to have been neglected in their youth.

We know of men who take off their hats in elevators when in the presence of ladies, but who will talk their heads off at a theater or at a concert. Personally, we have never understood why men take off their hats in elevators, especially in office buildings and department stores. Men walk through the store with their hats on their heads, then why remove them while in the elevator? We know of men who are very silent in church—why not be just as silent while listening to music? The ear, after all, is trained to hear one thing at a time. It is all very well to say, concentrate. Newspaper men may hear ten conversations going on in an editorial room and write their story as though no one were talking. This is true, but it would not be a good point to take, as, while writing, their minds are focused on their own work, while listening to music one may be disturbed by the least noise. A hat falling on the floor, as is often the case, or an umbrella dropping into the aisle often detracts from the complete enjoyment of a performance. Children should be told that silence is golden while listening to music. They will appreciate music more by giving their full attention to the performance and to the performers. Badly behaved children will be badly behaved men and women. "Give me a child until he is fourteen years old," says the Jesuit, "then afterward do with him what you wish." Train a child to listen attentively to music until he is fourteen years old and throughout life he will not talk while listening to the overture of the Pirates of Penzance. R. D.

Tuning in With Europe

John Powell, the American pianist, has come to England on a mission. His idea is to bring America and England closer together by music. The closest bond between them, he says, is "the common heritage of folk-music," the knowledge of which we owe very largely to the late Cecil Sharp. "Before this time," he told the London newspapers, "the Anglo-Saxon peoples had been looked down upon as the most unmusical of all civilized races, particularly in that they possessed, as it was supposed, no folk-music." With this rich store of Anglo-Saxon folksong discovered, he concludes that there must be also the ability to create a great art music, which conclusion he finds confirmed by the discovery of the Tudor madrigals, etc.

Page Mr. Mencken

The idea of bringing the nations together in song is an excellent one, if not new. But why confine it to the Anglo-Saxons? And what are the "Anglo-Saxon nations," anyway? The United States, according to census figures, is not one of them. That, indeed, is our chief reason for believing in the future of American music—not because the Anglo-Saxons are unmusical (they aren't), but because America has none of the restraint that keeps the English from creating music, and a great deal of the emotionalism and abandon of the other European nations that do create it. Whatever American music will be like when it arrives, we are pretty sure it will have very little to do with Tudor madrigals.

That Folksong-Fungus

And, for that matter, with folksong. It is curious, by the way, that the nations that have been foremost in producing the world's great art music have the least interesting and characteristic folk music. Neither German nor Italian folk tunes come up to Scotch, Irish, Polish, Bohemian, Slovakian, Ukrainian, or Spanish folk tunes, or for that matter English ones. And yet—This proves nothing against folksongs, but it proves nothing in their favor. Yet the possession of a rich folksong tradition may mislead composers, as it has evidently done in the case of both England and America.

Enter Sir Edward

Hear a crown witness on the subject—Sir Edward Elgar, who recently told an audience this:

"I am sorry that instead of inventing our own tunes we are going back to the old folksongs and trying to build from them. There are people who pull down old castles and build houses, and sometimes pig-sties—but here there is the satisfaction of knowing that there is an inspector of nuisances.

People take folk-songs and make modern music of them, but there is no inspector of nuisances to look

Russian Opera Expensive

Berlin's orgy of Russian opera has come to an end. Chaliapin has been admired and fêted, and so have the members of his Russian company. But financially the experiment has not been quite so successful. In order to pay Chaliapin his enormous fees and defray all the other expenses, including the transportation of scenery all the way from Riga and back, the prices of orchestra seats had to be sixty Marks (\$15) each. Sixty Marks, even in Berlin, is real money, and there evidently weren't enough Russian refugees to fill the theater. Nevertheless, Boris was a "wow."

Hier Wird Deutsch Gesungen

While Berlin revelled in Russian opera, Paris was having a double dose of German. There were two separate assaults, one by the Vienna Opera organization under Franz Schalk, another by a mixed German and French troupe under Bruno Walter, which confined itself to Mozart. The former was officially sponsored and took place in the Opéra, the latter had a private backer and took the Champs Elysées for its champ de bataille. The quality of the Mozart performances would seem to have been better under Walter, but the Viennese company scored heavily with Wagner and Strauss' Rosenkavalier. The reception was cordial in both places. Who would have expected that Germans and the German language would be applauded in the Paris Opéra less than ten years after the war?

Cheer Up

A lock of Schubert's hair, offered for auction in Vienna, found no bidders. Bald composers, please note. C. S.

Musical Courier Forum

Mr. Dashiell Objects to Guest Conductors

To the Musical Courier:

In a Sunday issue of the New York Times recently, I noted a letter from a correspondent who referred to the "pernicious habit of guest conducting." I am glad to know that someone else is thinking along the same lines as myself.

This guest conductor business, like other fads taken up by us spasmodically, has apparently been carried to a ridiculous extreme. Having once played in a symphony orchestra, I think I can share the feelings of a conductor who has faithfully worked to bring up an orchestra to a high pitch of perfection and then for it to be handed over ruthlessly to some prima donna, conductor, or movie actor, simply in order to amuse a satiated public. The guest conductor knows that he receives no just honors from conducting a well-trained orchestra that could get along just as well without him. On the other hand, why should a permanent conductor labor assiduously to bring up to pitch an orchestra to be turned over to some other man's praises? We all know that the real charm of an orchestra performance is unity, and one is at a loss to know how this can be attained by the constant change of the man at the helm. Another thing—I do not believe that a conductor of the right parts would submit to such philandering of his orchestra with these sensational fellows. Perhaps some man with a great name might stand for it temporarily, but a hard-working conductor would have a poor chance to build up a reputation for himself. There are getting to be so many conductors and they must all have a chance, so that conducting is getting to be like the movies. We have the same pictures given over and over again with different stars, and after a while we shall have companionate conductors, and if we keep on, we shall have guest wives.

Yours very truly,

(Signed) J. L. DASHIELL.

Samoiloff's Views Approved

To the Musical Courier:

On page 26 of the April 19 issue of the MUSICAL COURIER is Mr. Samoiloff's article, Problems of Vocal Students. I wish if you could do so, you would give him my congratulations, for it is so correct in its simple explanations of voice handling, and use of the voice, and so intelligently expressed, that it should be read by every singer who cares to progress. I have daily, for the last thirty years, impressed upon my pupils every word Mr. Samoiloff has written, and any student who works with a teacher who uses these ideas, will get on. Thank you and Mr. Samoiloff for so sane an article on the development of the singing voice.

Most cordially yours,

(Signed) LILLIAN SHERWOOD NEWKIRK.

Obituary

EMMA HOWSON

Emma Howson, many years ago prima donna of the Royal Italian Opera, and creator of the role of Josephine in Gilbert and Sullivan's Pinafore, died on June 4, in her eighty-fifth year, at the Brooklyn home of her sister, Mrs. H. B. Parsons. Miss Howson was born in Sydney, Australia, in 1844, and came to America in 1866 with the Howson Opera Company, of which her father was director. Later she studied with Lamperti, Sr., in Italy. She retired from the operatic stage about thirty-five years ago, and devoted herself to vocal teaching in New York and Brook-

lyn. Her brothers, Frank A. and John Howson the former a musical director and composer, the latter a well-known comic opera star of other days, both predeceased Miss Howson. The only surviving member of the family is Mrs. Parsons.

MRS. HENRY SMOCK BOICE

Mrs. Henry Smock Boice, long known as a prominent vocal instructor of Brooklyn and later in New York, died in New Brunswick, N. J., June 1, at the age of seventy-seven. Many leading singers were her pupils, and she was active as an instructor until quite recently. Susan Smock Boice, well known New York teacher of voice, and Dr. Harry W. Boice, are her children. Interment was in Willow Grove Cemetery, New Brunswick, N. J.

I See That

Wedekind's new opera, Spring's Awakening, has greatly impressed the Leipzig public.

The performance of Parsifal in Geneva was a great success. Furtwängler again has led the Berlin Philharmonic Orchestra to triumph in Geneva.

Weingartner conducted the Orchestra Romand in Geneva in an "incomparable reading" of Beethoven's fifth symphony.

Mrs. Henry Smock Boice, vocal instructor, mother of Susan Smock Boice, died on June 1.

Theodore Van Yox' vocal studio will remain open all summer.

Leo Braun, conductor of The Brahms Club, was praised as its "affable conductor" by the Morning Telegraph.

The annual commencement concert of the N. Y. College of Music is to take place to-morrow, evening, June 15 at Town Hall.

Adele Margulies will spend her vacation in the West Indies, returning September 15.

The Allgemeiner Deutscher Musikverein held its fifty-eighth annual festival at Schwerin.

Wilhelm Maler has written a concerto for the harpsichord.

The Alexander Blochs' summer school starts June 15.

Lauritz Melchior is to sing in Hamburg and Bayreuth.

De Pachmann will return to America in May 1929.

Brailowsky scored singular success in Paris.

Stravinsky played his own piano concerto in Paris under Bruno Walter.

The Cornish Trio has closed its third season.

Sigrid Onegin starred at the Bonn Beethoven Festival.

Pupils of Ruth Julian Kennard proved charming in their recital at Aeolian Hall.

Krenek's Triptych was heard at Wiesbaden, Carl Schuricht conducting.

An orchestral concert without a conductor was heard at Leipzig.

Guerrieri has resigned as conductor of the Philadelphia Grand Opera Company.

Elisabeth Rethberg's Helen, in The Egyptian Helen, was a veritable triumph.

The Connecticut Federation of Music Clubs held its twelfth annual convention.

The fourth annual festival of the Adirondack School of Music was a notable event.

The Friends of Music has offered a prize of \$1,000 for a cantata.

Harriet Cohen has been reengaged for Warsaw next season.

The National Association of Organists will meet at Portland, Me., August 28-29.

The New York College of Music will give its commencement concert on June 15.

The tenth concert of the Heckscher Foundation Symphony Orchestra was a musical treat.

Vera Kaplun Aronson has joined the piano faculty of the Chicago Musical College.

The Community Chorus of the Oranges gave a performance of Samson and Delilah, Harry Barnhart conducting.

Elly Ney made her first Paris appearance.

Sigismund Stojowski will conduct a master class at Los Angeles this summer.

The Los Angeles Civic Opera Company will present ten works next season, with Jeritza, Johnson, Telva, Vettori, Danise, and others.

The Hollywood Opera Reading Club is offering a \$1,000 prize scholarship in a state-wide contest.

Brailowsky's playing was acclaimed by Spanish critics.

Josephine Lucchese has returned to America.

The Festival Opera Company's tour was a financial and artistic success.

An interesting personal sketch of Fortune Gallo is printed in this issue of the MUSICAL COURIER.

Dublin's annual music festival was a notable event.

Alice Kortschalk has written an article on Julius Stockhausen.

The Mozart Festival at Paris, with Bruno Walter conducting, opened brilliantly with Don Giovanni.

Ethel Leginska and the Women's Symphony Orchestra of Boston, with an enlarged ensemble, are to tour for six weeks next season.

The Fritz Reiners are now American citizens.

Leginska and Orchestra to Tour

The Women's Symphony Orchestra of Boston, Ethel Leginska conductor, has been engaged for a six weeks' tour of the United States commencing October 26. On this tour the orchestra will appear in many principal cities of the country. In working out the plans for this tour, Miss Leginska has an opportunity to use a few more performers on all orchestral instruments. This provides an excellent opportunity for women musicians to become proficient in the performance of symphonic music under a conductor of world-wide fame.

July 9 to 15 of this year the Women's Symphony Orchestra of Boston, with Ethel Leginska conducting, is to be the attraction at the Music Festival held annually at Conneaut Lake Park, Pa., under the auspices of the Festival Chorus of the Middle East. All the musicians, however, are engaged for the Festival.

Adirondack School Music Festival

(Continued from page 18)

hard work was the most potent factor. Every eye was on their leader, Jennie P. Hewitt, and the boys and girls followed her directions involuntarily. Granville is so far from Lake Placid that the entire group had had to charter a big bus and come north the day before the festival began, in order to be there on time. They had tried their best, and their double reward was such a joy that happy tears welled into Mrs. Hewitt's eyes when she heard the announcement and she could only nod in reply to congratulations. Norwood won second and Chateaugay third in Class B choruses. Lake Placid was second and AuSable Forks third in Class B orchestras. Other competitors in the Class B group were Port Henry, Keeseville, and Canton. At its own request, Lake Placid chorus had been transferred out of Class B, where it belonged according to population, to Class A. In the illness and absence of its director it was led at the festival by one of the pupils.

Several of the Class A choruses, from towns of over 4,000 population, were admirable organizations. Their music would have won favorable comment in many larger fields. First place in Class A choruses went to Saratoga Springs, with Gouverneur second and Holy Ghost Academy of Tupper Lake third, scoring over Malone, Lake Placid, Tupper Lake and Whitehall. Potsdam chorus of ninety-six led in point score but was ruled out of competition because of failure to sing the assigned selection. In Class A orchestras, Plattsburg was first, Potsdam second, and Saratoga Springs third.

Almost as many children poured into Agora on Saturday for the Class C competitions as had come for Classes A and B together on Friday. Competition was keen and results very close. There was no outstanding group, as there had been in the other classes. The judges had to average their scores to determine a winner, and four choruses tied for second place. North Creek was first, DeKalb Junction, North Lawrence, Burshon, and Parishville were the four who divided second honors, while, Moira was voted third. Others taking part that day were Peru, Elizabethtown, Westport, Willsboro, Essex, Winthrop, and Norfolk.

One of the features of Saturday's program was the Plattsburg Grade Band, which played amazingly well under the leadership of Prof. Lyndon R. Street, though some of the children were tiny youngsters who stood only waist high alongside the tall judges. There was inspiring mass singing by the combined choirs each day, but perhaps the outstanding feature of each day of the festival was the splendid singing of the Phoenix Club of Potsdam.

A large measure of the success of the festival was due to its directors and to the Festival committee—Dr. Franklin Bishop, of the Potsdam Normal School; Mrs. S. B. Hammond, Music Supervisor, Malone, N. Y.; Dr. Godfrey Dewey, vice-president of Lake Placid Club; Harry Wade Hicks, secretary of Lake Placid Club; Prof. J. Stanley Osborne, Skidmore College, Saratoga Springs; Marie

Schuette, Potsdam Normal; Prof. Lyndon R. Street, Plattsburg Normal; Wallace A. Van Lier, Music Director, Lake Placid Club, and Sibylle Schilling, Festival Secretary.

A New Voice Via Radio School

A new school has been organized by F. Voorhees, manager, to assist those seeking radio singing engagements to know how to broadcast successfully and to understand the ethics of the microphone. The departments of the school include Voice Production Via Radio, Song Selection (songs that project successfully and show the individual song voice to advantage) and Ethics of The Microphone, and it is understood that all of them will be presided over by specialists who have made a scientific study of this new work.

M. Morrison will head the school and the department of Voice Production Via Radio which, an art in itself, differs from any other method of tone production as certain sounds differ from normal when drawn through the microphone, a fact more or less known when good talent has often made a fiasco through this medium, and vice versa. Types of songs also are affected. Many artists and students do not know what kind of song to sing, or what kind of songs project well and at the same time show the individual type of voice to advantage. For this reason, the new school undoubtedly will fill a longfelt want, not only to artists and students who can approach broadcasting companies with understanding, but also to over-worked artistic directors of the various radio stations who can be saved hours of eliminating vain attempts. The manager of this new enterprise states that artists sent out by them will be prepared to deliver intelligent auditions, to render good songs that broadcast effectively, and to give interesting and appropriate programs if desired. Special short courses also will be conducted at the school.

James Woodside Conducts Haywood Women's Chorus

With James Woodside, conductor, and Roy Underwood, accompanist, the Haywood Women's Chorus gave its second private concert at the MacDowell Club of New York City on May 23 to an enthusiastic audience which reached standing room only dimensions. The soloists were Catherine Rauch, soprano, who recently won a first place in the city-wide Music Week contest; Ida Cyriaks, contralto, and Jane Seguire, soprano. The program was followed by dancing.

This chorus is composed of students of the Haywood Vocal Studios, pupils of Frederick Haywood and James Woodside. Mr. Woodside organized the group last year with a limited membership of thirty. Their performances have been of such high order that they feel justified in opening the membership to outsiders to a limit of fifty.

On June 6 the chorus made the second of a series of radio appearances over Station WABC, New York. For next season Mr. Woodside plans semi-monthly radio appearances throughout the year and two private concerts.

Recent Publications

(Hale, Cushman & Flint, Boston)

Marching Along, Recollections of Men, Women and Music, by John Philip Sousa.—This handsome volume of nearly four hundred pages is full of highly interesting musical matter. Born in America of a Spanish father and German mother, the formula follows that Spain + Germany = a model American, the said American being Sousa. His mother was Elizabeth Trinkhaus (born 1825, before Beethoven died), and he had a musical trombone-playing father.

Civil War boyhood memories were followed by J. P. S.'s enlistment in the U. S. Marine Band just sixty years ago, where papa Sousa was a trombone player. Violin lessons were followed by a Chicago engagement as violinist and conductor, with similar responsibility in New Orleans and Washington. At the Philadelphia Centennial Exposition of 1876, John heard Gilmore's band, and soon thereafter he was playing under the distinguished French composer, Jacques Offenbach. About this time he mentions his first love affair—she married the other man! Then he conducted Pinafore, meeting sweet Jennie Bellis of Philadelphia, the Cousin Hebe of the company, when she was only sixteen; "she wore a little gray poke bonnet, had a cloud of chestnut hair, perfect complexion and was charmingly dressed; I liked everything about her," writes Sousa; they were married before she was seventeen years old.

In 1880 he became conductor of the Washington Marine Band, reorganized it, and served during the administrations of Hayes, Cleveland and Harrison. About this time he composed the Washington Post March, and sold it for \$35! Then came the organizing of his own band, tours in America, Europe, the Antipodes and Africa. Three novels and ten operas, among them *The American Maid*, (libretto by Leonard Lieblich, editor-in-chief of the *MUSICAL COURIER*) were successfully produced. Mention of Lieblich suggests his sister, Estelle Lieblich, soprano, who had the record as soloist with the band, singing at 1,000 concerts, covering America, England and the Continent. The sisters, Grace and Frances Hoyt, duet singers; Elizabeth Northrup, blond Buffalo soprano; Maud Powell, distinguished violinist, Nicoline Zedeler, and Leonora von Stosch, also violinists (later Lady Speyer, now in New York); all these and others were soloists at various times with the band.

The youthful Sousa, had a mustache at twenty-one; a full square black beard at thirty; later the clipped Van Dyke whiskers familiar for so many years; and now the toothbrush mustache. All this shows the hirsute fashions of the last half century. There are in his book full page illustrations of himself, parents, with family members; a dignified Doctor of Music picture; and a startling cartoon reprinted from the *MUSICAL COURIER* of April 25, 1906, showing him with eye-glasses, beard, and medals without end, in a characteristic pose. No picture, however, is more charming than that of the lovely Jennie Bellis Sousa. References to vacation periods, largely spent in riding, and trap and duck shooting, how he composes, an index and complete list of his works, all this is found in the very interesting book by a man who knows how to write most entertainingly.

(G. Schirmer, Inc., New York)

Andantino Varié, for piano, four-hands, by Franz Schubert, adapted for two pianos, four-hands, by Harold Bauer.—This is Schubert's opus 84, No. 1, variations on a French theme. It is now very effectively transcribed by Mr. Bauer for two pianos with an effect fuller and more sonorous than in the original.

The Russian Nightingale, by Alexander Alabieff, a new concert version with English text and flute part ad lib, by Estelle Lieblich.—The voice part of this is very brilliant, with a cadenza, unaccompanied except by the flute, at the close. In the high key it runs up to D. The arrangement is scholarly.

Franklin Riker's Summer Classes

Announcement of his summer master classes is made by Franklin Riker, teacher of singing. From June 22 to July 18, Mr. Riker will alternate between his Philadelphia studios and his studios in New York. August 1, he will return to the Pacific Coast to conduct his class at the Cornish School in Seattle, for four weeks to August 28.

Mr. Riker is one of the few singers and teachers who have applied an intensive study of metaphysics to the art of singing. A former pupil of Arthur Edward Stahlschmidt, New York, Jean de Reszke, and Salvatore Cottone of Milan, Mr. Riker supplemented his earlier training by exploration in the less understood phases of the metaphysics of vocal art. However, he pays sincere tribute to the merit of his instructors.


"My study along metaphysical lines has taught me to recognize the body as not myself but as an instrument, my consciousness being the ego," says the tenor. "Gradually freeing myself from inhibitions of purely physical singing, which is largely a matter of will, not of inspiration, I have become somewhat independent of that technic which is purely of the body. In other words, I depend upon determinate and definite moods for the automatic energizing or actuating of the body.

"A mood to me is an attitude of expression, existing from the infinitesimal to the infinite, but only as vast as the concept of the singer. These moods must be intimate to oneself and express all emotional values without emotionalizing the artist. Any emotional ecstasy or excitement which would intrude itself upon the mood would disturb the perfect adjustment of the physique or instrument and cause one to use force instead of power."

Mr. Riker is also well known as a concert artist.

Hubbard to Teach in Bernhardt Villa

Charles Hubbard, baritone, who resides in France but paid a short visit to America a year or two ago and gave some successful recitals, announces that he has secured the Chateau de Mme. Sarah Bernhardt for his summer classes.



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Operatic Career for Irene Williams

The theory of throwing a child into the water to teach it to swim has been more or less the experience of Irene Williams. Immediately after her New York debut she was chosen as prima donna with William Wade Hinshaw's American Singers at the Park Theater in New York. "The other members of the cast," said Miss Williams, "were all in their third season, and knew the Gilbert and Sullivan operas backward and forward. Rehearsals, therefore, were a bore, and whenever one could be missed, it was decided to do away with it. Having never been on the stage before, learning an opera each week, and realizing that of all operas written none is more traditional in action and interpretation than the Gilbert and Sullivan operas, was all very terrifying, to say the least."

These appearances, however, took the place of dramatic school training for Miss Williams, but of course much more responsibility was entailed. They also enabled her to be before the public, and to her great surprise and joy the critics were unanimous in praise of her work. "Soon after this engagement," continued Miss Williams, "the directors of the Capitol Theater decided to give the public one hour of grand opera, beautifully staged and conducted. Short operas like Pagliacci could be given in their entirety, and



Wide World Studio Photo

IRENE WILLIAMS

the German operas were given one act at a time. Once again I learn each week what I was to sing the following week and this proved to be the happiest period of my musical life.

Apparently everyone had complete faith in Miss Williams' ability and as a result she sang 116 performances of opera in eight weeks and declares she never even felt tired. The next season she spent in light opera, singing in a revival of Erminie, with Francis Wilson and deWolf Hopper. After this engagement Miss Williams decided to leave the stage, and when Mr. Hinshaw approached her to do the Mozart operas, it took some time to persuade her to consent. Now she realizes it was the most valuable engagement of her musical career. She was heard with success in over two hundred performances of the Mozart operas. The engagements included the First American Mozart Festival in Cincinnati, the Mozart Festival in Havana, Cuba, and and the Mozart Festival in Paris, France, and following each of these the critics pronounced her an exceptionally fine Mozart singer.

For the last two years Miss Williams has been singing leading lyric roles with the Philadelphia Civic Opera Company, and she has been reengaged for next season. During this period she sang four American premieres, namely: Der Ring des Polykrates by Korngold; Die Maientonigen, by Gluck; Winona, by Bimboni, and Hin und Zurück, by Hindemith. The soprano is of the opinion that the most inspired performance of her career was Mimi in La Bohème this season. Miss Williams' love for the stage, coupled with the success she has enjoyed undoubtedly will lead her to spend many more years of her career appearing in opera.

Farnam Organ Pupils Give Festival

Beginning May 21, and on three succeeding days, groups of pupils studying the organ with Lynnwood Farnam played programs of classic and modern works at the Church of the Holy Communion, New York, eleven young organists participating. At the first recital, Ruth Barrett showed her fine talent and ability, Howard Ralston and H. W. Hawke also appearing. May 22, Olga Mendoza played in excellent fashion, Lillian Little also appearing. May 23, Robert Cato showed his talent in works by Bach and Dupre; he is recalled as one of the prominent players of last season. Carl Weinrich's fluent technic and fine performance was notable, Burnett Andrews also playing. May 24, Ernest White, treasurer of the National Association of Organists, and since March organist of St. George's P. E. Church, Flushing, was admired for his tasteful playing of Couperin and Karg-Elert pieces, closing with brilliancy in Dupre's Cortège et Litanie. The playing of these young artists was notable for technical fluency and good taste, reflecting in some degree these qualities of their well known teacher.

Helen Chase Assists Metropolitan Opera Singer

Helen Chase was the accompanist for Henrietta Wakefield, of the Metropolitan Opera, on a program at the Park Central Hotel given by the Vocal Teachers' Guild on May 26.

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**Music Notes From
Coast to Coast**

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. Edgar Bowman, organist and choirmaster of St. Ann's, has done more than anyone else in this part of the country to awaken an interest and cause an improvement in liturgical music. His church choir, composed of boys and men, has made an enviable reputation for itself for the purity of tone, correctness of detail and selection of numbers in its concerts. This spring's concert maintained the same high standard as its predecessors.

Grace Toy Davidson, contralto, and one of Cleveland's best-loved singers, gave an evening of songs in the ballroom of Wade Park Manor, after an interval of study in New York, accompanied by Donna Goodbread. Assisting Mrs. Davidson was Herman Rosen, violinist who was accompanied by Mrs. Goodbread.

The Orpheus Male Choir, under Charles D. Dawe, gave its second public concert within two weeks at the Hollenden for the benefit of Grace Hospital. Such songs as Protheroe's Song of the Marching Men, Leighton's Cradle Song, Balfe's Killarney, Tchaikowsky's Nightingale, and choruses by Palestrina and Handel were sung with the choir's customary beautiful tone and artistic finesse. The soloist was Sue Harvard, soprano, singing Porgi Amor from Nozze di Figaro, Vissi d'Arte from Tosca, old English songs by Bishop, Strauss' Zeugnung, and short numbers by Fevrier, Fourdrain, Tonnelle and Watts.

The orchestra and glee clubs of Baldwin-Wallace College of Berea, Ohio, gave their annual Cleveland concert at Masonic Hall. Assisting artists were Thelma Rowe and Dorothy Helfrich, sopranos; Eva Eddy, contralto; Russell Taylor, Louise Allinger and Clarence Wenger, violinists, and Ida Engel, pianist.

Ruth Marie Sponseller, contralto, gave a song recital at the Fine Arts Building, assisted by Ben Burt, pianist. Two numbers by Mr. Burt were used on the program: a song, The Vagabond, and a piano piece, Aunt Jemima, a part of Mr. Burt's suite, From the Billboard.

Dallas, Tex. Dorothy Kendrick, pianist, who left Dallas a number of years ago to continue her studies as a scholarship pupil at the Chicago Conservatory, was presented at the next to last symphony orchestra concert as solo artist. The auditorium was filled for the occasion and Miss Kendrick showed masterful technic and interpretation. Paul Van Katwijk conducted. Prior to her return to the East, Miss Kendrick was presented in a benefit recital for the music sorority of Southern Methodist University at the McFarlin Auditorium. A large audience attended and a varied program was given with intelligence and pleasing concert manner. Miss Kendrick received her academic training in Dallas under C. Boris Grant.

Mrs. J. Roscoe Golden, mezzo soprano, acted as soloist for the final symphony concert. She sang the Mon Coeur s'Ouvre a ta Voix from Samson and Delilah and was particularly happy in this selection. She was accompanied by the orchestra under the leadership of Conductor Van Katwijk.

Paderewski played an all-Chopin program at his concert at the Fair Park Auditorium.

Scarcely more than one week after Paderewski played here, Moissaye Boguslawski was presented and the effect was startling in the matter of comparison. Boguslawski played with the lightness of a ballet dancer, giving up to emotionalism only in one or two of the encores. While in the city Boguslawski was the guest of David Guion, whose arrangements of native folk songs have made him a national figure.

Galli-Curci as usual sang to a packed house thrilling all with her birdlike, glorious voice. Those who have heard this artist on previous occasions here agree that she has never been in better voice than in this program. She was accompanied by her husband-pianist, Homer Samuels.

The sensation in the local music world was the homecoming concert of Leonora Corona, formerly Lenore Cohron. Miss Corona was feted extensively during her stay and more than 4,000 persons attended the concert. The singer was given official welcome by state officers and she received an ovation upon her entrance. While in the city Miss Corona was guest of honor at an assembly for her at the Oak Cliff High School, the Mickwitz Club annual meeting, and there was a lawn party for her friends at the home of Mr. and Mrs. Claude Cain of Ravinia. The Dallas Federation of Music Clubs arranged a banquet in her honor at which her mother, Mrs. C. F. Cohron, shared the tributes. Officers of the Federation received, and tables were occupied by members of most of the musical organizations of the city. Mayor R. E. Burt gave greetings from the city, and other civic bodies extended tribute to the young singer.

Following closely upon Corona's homecoming was the farewell concert of Elizabeth Gerard, protégé of the city and especially of the Dallas Federation of Music Clubs who have provided a permanent fund with which to train Miss Gerard for opera in Italy. This young girl was discovered last spring in an audition with Giorgio Polacco of the Chicago Opera. Prior to her departure, the Federation of Music Clubs entertained with a benefit concert in her honor in which a number of the city's leading artists took part, including Miss Gerard's teacher, J. Wesley Hubbell.

Music Week was attended by no outstanding event in the form of a nationally known artist's concert but provided a program each day by clubs and artists throughout the city. The Schubert Choral Club entertained with the final twilight musicale of the season as the first event in Music Week. The Schubert Study Club presented a number of Dallas composers in a program, and others were represented by their compositions. The Dallas composers listed on the program were Julius Albert Jahn, Harold Hart Todd, Paul Van Katwijk, Frank Renard and David Guion. Other organizations who entertained during Music Week were the Cecilia Club, silver tea; Music Department of the Dallas Woman's Forum, program; The Trio Club, evening concert; Hubbell Club, presenting J. Wesley

(Continued on page 39)

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Music Notes From Coast to Coast

(Continued from page 38)

Hubbell as guest artist; Hubbell Club membership program at Melrose Court; Melodie Music Club program, honoring Noema Parker; program by ensemble class of Paul Van Katwijk at Southern Methodist University School of Music, miscellaneous program; a series of recitals by members of the Texas Chapter of The American Guild of Organists; program by The Dallas Junior Federation of Music Clubs; Progressive Study Club, artist's program; piano classes of Dallas Public Schools in massed piano program; Junior Renard Club, program and picnic; Junior Van Katwijk Club. The annual luncheon of the Federation of Music Clubs was held during Music Week, and the silver loving cup went to the Hubbell Club.

Adolph Steuterman, of Memphis, Tenn., was the guest artist at the concert which opened the State Convention of the Texas Chapter of the American Guild of Organists in Dallas. Katherine Hammons, dean of the chapter, and Mrs. James L. Price, past dean, are both Dallas musicians. K. M. J.

Detroit, Mich. The Orpheus Club of Detroit has elected the following officers for the season of 1928 and 1929: president, Calvin L. Shafor; vice-president, C. Herbert Peterson; secretary, Carroll P. Adams; treasurer, Clarence O. Jones; program committee, conductor Charles Frederic Morse, Federal L. Whittlesey, George K. Bolender and E. Hamilton Collins; voice committee, Reuben H. Gladfelter, Hubert R. Haessler, Robert Luther. Next season's concerts to associate members will be given in Orchestra Hall on December 11, 1928, and Tuesday, April 16, 1929. V.

Jackson, Miss. Rata Présent appeared at the annual spring concert of the MacDowell Club recently. A veritable ovation greeted the pianist and demands for encores prolonged the program. M.

Jackson, Tenn. An enthusiastic audience greeted Rata Présent with an ovation when she appeared last month at the spring recital of the MacDowell Club, commanding rapt attention during a long and exacting program. The pianist played the Bach prelude and fugue, No. 22, from Book 1 of the Well-Tempered Clavichord; Fantaisie, Opus 17, Schumann; four preludes and a ballade by Chopin; Reflets dans l'eau, Debussy, and the twelfth Hungarian Rhapsody. C.

Jersey City, N. J. The Hudson chapter of the New Jersey Council, National Association of Organists, held the tenth annual rally on May 28, when Jane Whittemore, New Jersey president, provided a program including moving picture demonstration, Lester G. Wilson at the organ; business meeting; luncheon, with Hall Ambrose, toastmaster; organ recital by Carl Weinrich, F.A.G.O., and address by Rev. A. H. Marion. Guests of honor included Governor and Mrs. Harry Moore; Reginald L. McCall, president of the N.A.O., and others. The usual good fellowship which marks the New Jersey affairs also distinguished this occasion. R.

Keene, N. H. The twenty-sixth annual May Festival began auspiciously with a concert by the Keene High School Chorus and orchestra under the direction of Harry W. Davis, assisted by two visiting artists. The program was opened by the school orchestra which played three selections: Overture, Mireille; Cavatina, Bohm; and Ballet Music from Rosamunde. The chorus followed with the Lost Chord and Come to the Fair. The chorus' big offering was the cantata, Spring Cometh, by Kountz, which was deemed the best work the chorus has yet done. The orchestra assisted. The soloists, besides aiding in the choral ensembles, each gave a group of songs. Olga Avieno, soprano, of Boston, has a decidedly lovely voice which she displayed in two groups and the aria from Aida. She also made a distinct hit in the Filles de Cadix, a number replete with cadenzas and fioratura passages. A charming feature of her entertainment was a group of songs sung in a Russian costume of the thirteenth century. The concert closed with the American Ode, by Kountz. On the second evening the Keene Chorus Club presented Faust in concert form, under the leadership of George Sawyer Dunham. The participants were: Corleen Wells as Marguerite, Violet Silva as Siebel, Richard Crooks as Faust, Arthur Kisselburgh portraying Mephistopheles, Valentine and Wagner. The Boston Orchestral Players made up the orchestra and the chorus of 300 formed the choral background. Mr. Crooks, a favorite here, received a warm reception; his voice seemed eminently well fitted for the role. Miss Silva also pleased her hearers, having a rich, brilliant voice of great volume and flexibility. In her aria, Le Roi de Thule, she completely won her audience. Mr. Kisselburgh carried his solo part with suavity; he has a voice combining sweetness and power together with a wide range and one which harmonized well with the various other soloists of the cast. Particularly well worked out were the trios and quartets of the soloists. The large audience seemed to be especially enthralled when Messrs. Crooks, Kisselburgh and Warren, the latter alternating with Mr. Kisselburgh in some of the roles, interpreted the meeting of Valentine with Mephistopheles and Faust; the power of the dramatic element was most impressive. The work of Miss Wells and Messrs. Crooks and Kisselburgh was further enjoyed in the final trio when they were little short of wonderful. The chorus did admirable work and Conductor Dunham was heartily congratulated upon the signal success of the entire performance. On the third day a double event took place. In the afternoon Ethel Leginska was guest conductor of the Boston Orchestral Players. The audience was wildly enthusiastic and of course Miss Leginska was the centre of attraction during the entire performance. She not only played the role of conductor but also of pianist in which she interpreted Liszt's Hungarian Fantasia for piano and orchestra. The audience was somewhat awestruck by the prodigiousness of her strength and was more than anxious to accord her the assurance of its appreciation. The orchestra played as it had never done before, with great verve and enthusiasm, and Leginska insisted that the en-

(Continued on page 42)

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Corleen Wells Has "Prime Requisites of Success"

Corleen Wells, soprano, has been active this season appearing in concert, oratorio and with orchestra. She is a native of California, and before coming to New York fulfilled many engagements on the Coast with success. One of her appearances was in the Hollywood Bowl, at which time the Los Angeles Herald noted that she scored one of the outstanding successes of the event, and that her voice rang out over the hills like a true nightingale in limpid quality. The same paper also contained the information that there is never any need in pushing that timbre; it can penetrate the depths with its clarity and verve. "Corleen Wells is a singer with a future," said the Los Angeles Times. "Her voice is one of great beauty. Her tones are beautifully taken, she has a wide range and the bell-like quality of upper notes that have made many a singer famous. She has the prime requisites of success."

Following her appearance in Redlands, Cal., the Redlands Daily stated that Miss Wells has a voice of surpassing beauty, full and clear. "Miss Wells has an outstanding, lovely soprano voice, one of the finest ever heard in Long Beach," was the verdict of the critic of the Times following an appearance in Long Beach. After Miss Wells sang in a performance of the Messiah with the Los Angeles



Photo by Wüzel, Hollywood
CORLEEN WELLS

Oratorio Society, Isabel Morse Jones stated in the Times that this singer has the spirit and the natural vocal gifts for the soprano parts of this oratorio. Another appearance in Los Angeles was in the Bach Passion, when Carl Bronson wrote in the Evening Herald that Miss Wells proved herself an adaptable soprano, and used musicianly taste in her expression of the soprano allotments.

Clarence Adler Artist "Thrills Audience"

"Many mature artists might envy the brilliance revealed by sixteen year old Pauline Ruvinsky in her piano recital Thursday evening in Scott Auditorium," said the critic of the Toledo Blade in reviewing the recital given by this pianist on May 10. According to the Toledo News, Miss Ruvinsky gave a performance of outstanding merit and unusual promise. A headline which ran across the entire page of the Toledo Times declared that "Pauline Ruvinsky Thrills Audience by Rare Musicianship in Recital," and the sub-heading gave the information that "Delicacy Blends with Strength in Her Playing—Youthful Toledo Artist to Make New York Debut Next Year." Following further tributes to the art of Miss Ruvinsky, the critic of the Toledo Times observed that "It was in the Mendelssohn concerto in G minor, with Clarence Adler, her teacher, at the second piano, that the entire audience woke to an understanding of the prowess at the keyboard of this slender miss. Seldom has such perfect accord between two players been witnessed and the whole performance was arresting indeed. As soon as Mr. Adler laid his hands to the keys, one saw whence the child has acquired the many excellencies of technic which are hers. She has been taught by a master and to hear teacher and pupil in this beloved concerto was a genuine musical experience. Pauline went from Toledo at the age of seven directly to Mr. Adler. It is to him undoubtedly that she owes the cleanest cut technic this hearer has heard from any young artist. Many of the mature ones who come here might emulate the cleanness of her playing. There wasn't a smudged note or sloppy phrase in the entire evening."

Gena Branscombe Compositions Featured

The Peace Week Program given at the Wanamaker Auditorium in New York on May 15 contained several numbers by Gena Branscombe, including the prologue from her music drama, The Bells of Circumstance; I Bring You Heartsease, and an aria from Pilgrims of Destiny, a choral drama. George Brandt was soloist; the composer appeared at the piano, and J. Thurston Noé presided at the organ.

Compositions by Miss Branscombe were also featured at the Edyth Totten Theater, May 20, on the opening program of the Second Annual Poetry Week conducted by the New York State Federation of Women's Clubs. On this occasion Miss Branscombe played the prologue from The Bells of Circumstance, and Helen Gillett, soprano, sang the aria, Comrades, Friends, Beloved, from Pilgrims of Destiny. Later Miss Gillett and Julie Jerlen were heard in a group of songs for voice and violin with the composer at the piano. A violin solo, A Memory, also was played by Miss Ferlen.

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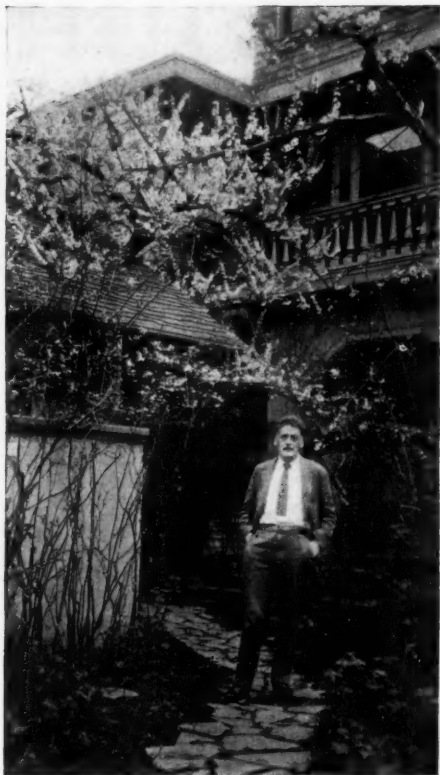
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RICHARD BUHLIG,
photographed at his house in Berkeley, Cal., where he is
teaching a summer master class.

Neva Morris Gives Program for Children

The Junior Musical League of Pontiac, Mich., presented Neva Morris, chanteuse and children's entertainer, in a program at the Pontiac High School on May 19, and according to critical report, her songs and stories were equally interesting to children and grownups. "In a garden setting of fantastic trees," said the Pontiac Daily Press of May 21, "such as one might find in the illustrations of a book of fairy tales, Miss Morris appeared in appropriate costumes, and presented her characterizations with natural charm and manner and diction. Birds in Our Garden was a delightfully told nature study. Uncle Wiggily and his Animal Friends was quaint and amusing and perhaps the most delightful to the small listeners. In A Chinese Fantasy, Miss Morris told a legend of old China in a fascinating manner. Her closing number, Tea-time with Raggedy Ann and Andy was a charming nursery tale told by the amusing rag-doll character of Raggedy Ann. Miss Morris' songs were particularly well adapted to her stories, and she possesses a delicate contralto voice of pleasing quality. The soft piano obligato played by Lydia Brewer Thompson added to the charm of the setting." Another appearance in Pontiac for Miss Morris was on May 22 when she was one of the artists appearing on the program presented before the Tuesday Musicales in Stevens Hall.

Festival Opera Company's Tour Successful

The tour of the Festival Opera Company has proved a huge success and Clarence E. Cramer, its promoter, has been congratulated by local managers all over the country upon his foresight in bringing opera to the smaller communities. The Festival Opera Company, probably the first of its kind in musical history, furnishes the complete cast, equipment and technical staff, and the colleges, high schools and musical organizations engaging the company furnish the chorus, orchestra and ballet, and in some cases, the conductor.

Aida was selected as the opera to be sung this season and the cast was composed of Emily Roosevelt as Aida, Kathryn Browne as Amneris, Ernest Davis as Rhadames, Raymond Koch as Amonasro, John Ross Reed as the King, and Ivan Steschenko as Ramfis. With the exception of two performances, each local management reported financial profits with this new system of operatic procedure. The local participation feature attracted capacity houses on almost every occasion.

In many instances re-engagements were the result of the successful performances, and delegations from adjacent cities attending performances to investigate the possibilities of the new company for their own purposes, signed enough performances to double the length of the tour for next season.

"Lisa Roma Scores Huge Success"

"Lisa Roma scores huge success," stated the New York Telegraph following her appearance at the Mozart Festival in Harrisburg, Pa. Miss Roma made two appearances there on May 14 and 15, creating the role of Venus in Henry Hadley's Mirtill in Arcadia and singing in the Mozart C Minor Mass, which was given its first performance in America. Critics from New York, Philadelphia and other cities reported the festival and enthusiastically praised Miss Roma. H. T. Craven, of the Philadelphia Record, contended that among the most striking solo numbers was Heaven All Merciful, beautifully sung by Miss Roma, and Samuel L. Laciari, in the Philadelphia Public Ledger, declared that she sang with fine tone quality and much artistry. According to the Harrisburg Telegraph, "Lisa Roma created a splendid impression, singing with assurance and fine musicianship—her voice is rich and velvety in quality."

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ELIZETTE REED BARLOW, Box 1244, St. Petersburg, Fla. Normal: June, St. Petersburg; July, Atlanta, Ga.; August, Asheville, N. C.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich., July 2.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. June 25, Cincinnati Cons. of Music; Aug. 6, Coburn School of Music, Waterville, Me.; Fall, Columbus, Ohio.

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HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. June 4, Dallas; July 10, Cleveland; Aug., Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 302 Mid City Bank Bldg., Chicago, Ill. Normal Class opens July 16th.

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INFORMATION AND BOOKLET ON REQUEST

Music Notes From Coast to Coast

(Continued from page 39)

seem rise and receive the plaudits which it deserved. The evening performance had Rosa Ponselle as the special attraction. Also on the program were Richard Crooks and the Keene Chorus. Miss Ponselle was in glorious voice. She gave several groups of songs including some arias and an endless number of encores. It was claimed that such a voice as Miss Ponselle's had never been heard in Keene, which fact can readily be understood as Miss Ponselle is something unique in her line. The artist was visibly touched by the reception, and several times turned and sang to the chorus. Mr. Crooks shared the honors. He was repeatedly called back and his rendition of If With Your Hearts, from Elijah, was a masterpiece. Also noteworthy was his suave interpretation of Una Furtiva Lagrima, which preceded several encores. The chorus did itself proud; several of the numbers were given a capella and conductor Dunham was once more informed of his popularity and genuine worth. To make the event more noteworthy, Governor Spaulding attended the concert and was given a rousing greeting upon his entrance. To conclude the festivities the director of the club entertained the members of the chorus, the artists, and out-of-town guests at an informal party at the Keene Country Club. W.

Los Angeles, Cal. Adolph Tandler's Little Symphony Orchestra presented a striking program in the Biltmore music room. This was a concert which was postponed because of the death of Mrs. Tandler, who was closely associated with her husband's musical work. Unusual was the "Konscertantes Quartette" by Mozart, with four solo instruments and an old chamber orchestra. Owen Hoffman, oboe; Pierre Perrier, clarinet; Alfred Brain, French Horn, and C. F. Ruckle, bassoon, were the soloists. Coupled with this number were Bach's Praeludium and Scherzo, arranged by Abert, and Mozart's Overture to a Shepherd (Bastien and Bastienne). In direct contrast was the Suite by Fannie Dillon, which received its first presentation, being played from manuscript entitled a "Letter from the Southland." The work of the orchestra is of unusually fine caliber and forms an unusual opportunity for music lover and student.

The Symphony Club, which was organized and is conducted by Ilya Bronson, gave a concert at the Philharmonic Auditorium before a large audience. Composed of semi-professionals, amateurs and young artists to the number of a hundred, this club has for its object the acquiring of orchestral experience. The program was rather heavy but was handled with surprising skill by the players under Mr. Bronson. Beethoven's First Symphony and Tschai-kowsky's Capriccio Italian were the orchestra's offerings. Alice Muma, soprano, and Simon Carfagno, violinist and concertmaster, were the soloists.

Santa Monica is giving Sunday afternoon orchestra concerts in the La Monica Ballroom, at popular prices. Heinrich Hammer is conductor. Christian Timmer concertmaster, and many of the Philharmonic Orchestra players are in its personnel, as well as some who are not so well known locally. Their work is excellent and conductor Hammer seemed to have the players well under control and conducted with feeling and intelligence.

James V. Petrie and Merle Armitage presented the young pianist, Nyireghazi, at the Philharmonic Auditorium, before a large audience. In a program ranging from the classics to the ultra moderns, this fiery player with the phenomenal technic carried his hearers with him.

Beatrice Huntley, contralto, was presented in recital at the Beaux Arts Auditorium under the auspices of the Pleiades Club. She was assisted by Wesley Kuhnle, pianist. The Long Beach Opera Company, under the direction of Guido Caselotti, presented Thomas' Mignon at the Municipal Auditorium.

Palmer Christian, organist, will conduct a master class for the organ in Los Angeles this summer.

Sigismund Stojowski, pianist, will conduct his usual summer class in Los Angeles.

Nino Herschel, pianist, and Curtis Crellin, tenor, gave a joint recital in the Beaux Arts Auditorium.

The Hollywood Symphony Orchestra, Jay Plowe conductor, gave a program at the Hollywood Woman's Club Auditorium with Olga Steeb, pianist, as the soloist.

Frantz Proschowski, noted authority on the voice, arrived from San Francisco, where he has been lecturing, to give a series of lectures and conduct a master class in singing.

The pupils of Dr. Alexis Kall gave their annual piano recital in the Philharmonic Auditorium.

Paolo Gallico, pianist, will return to Los Angeles for his fifth summer season.

Jules Lepske, violinist, formerly of the Philharmonic Orchestra, who for several years has been in a foothill sanitarium, has so far recovered his health that he has resumed his playing and gave a fine program with Claire Mellonino, pianist, at the Sanitarium.

Cantor Reuben R. Rinder, of the Temple Emanuel, San Francisco, offered an interesting lecture on the Development of Jewish Music, at the Temple Emanu-El of this city, assisted by Nina Lessauer, soprano, Maurice Amsterdam, cellist, and Will Garroway, pianist.

Mary Carr Moore, composer and pianist, gave a program of her own works at the Hollywood Conservatory, assisted by Marion Walters, violinist, Betty Travis, violinist, Maurice Keltz, viola, Godfrey Ehrlich, cello, and Alexander Kosloff, pianist.

Merle Armitage and Gaetano Merola, of the Los Angeles Civic Opera Company, announce that ten operas will be presented this season: La Tosca, Turandot, Madame Butterfly, Carmen, L'Amore dei Tre Rei, Faust, Cavalleria Rusticana and Pagliacci (double bill), La Cena delle Beffe and Andrew Chénier. Six stars who have never sung in opera in Los Angeles will be among those selected for leading roles: Jeritza, Rethberg, Edward Johnson, Marion Telva, Elda Vettori and Giuseppe Danise.

The Los Angeles High School presented Rudolph Friml's Firefly to large crowds, for three performances.

The Grand Opera Party, which inaugurated a drive for 5,000 founder members for the Los Angeles Grand Opera Association, was a success. It consisted of a performance of Cavalleria Rusticana with an entirely local cast, conducted by Gaetano Merola, given at the Philharmonic Auditorium. After the opera, Edward D. Lyman made a speech and Serge Oukrainsky put on a beautiful ballet divertissement, with Henry Svedrofsky, concertmaster of the Philharmonic Orchestra, conducting the orchestra.

The Whittier Men's Chorus, trained by Howard L. Hockett, gave the final concert of its ninth season with Louis Alvarez as soloist.

Francis Kendig, critic on the Los Angeles Times for many years, has issued a small musical magazine, to be known as Critique.

The Hollywood Opera Reading Club presented La Forza del Destino at the last meeting. It is offering a \$1000 prize scholarship to the winner of a state wide contest; to be supervised by the State Federated Music Clubs.

The pupils of Margaret Ludlow, piano, and Harvey Walker, saxophone and other band instruments, gave a program at the Ensemble Conservatory in Hollywood, consisting of solo and ensemble work.

Mr. and Mrs. Arthur Gripp presented four artist-pupils in a violin and piano recital at the Santa Monica Bay Woman's Club Auditorium.

In two years' time, Sibley G. Pease, official organist at the Elk Temple, has given 105 Sunday afternoon organ recitals on the Elk Temple organ, which is called by the Elks The Heart of the Temple. These are open to the public and he has the unique record of having in this time not repeated a number.

Grace Wood Jess is filling engagements in the East while completing her plans for next season's recital of her Visualized Folk Song Programs.

Elinor Marlo, Los Angeles singer and a member of the Chicago Civic Opera Company, has returned home for the summer.

Georgia Williams, violinist, assisted by Calmon Luboviski, violinist, and Eunice Landrum, pianist, gave a recital at the Artland Club.

Cadman's Sunset Trail was presented by the Glendale Oratorio Club at the Glendale Theater. John Smallman conducted.

John De Keyser of the Morse Freeman Music Company has gone to Europe where he will search the various music centers for the most modern compositions being published there, which will be on exhibition on his return.

Gordon De Mayet, Russian violinist, gave a pupils' recital at his Hollywood studio recently.

Roy Gronsky, father of the "Wonder Kind," who is to play at the final Bowl concert this season, is giving a bar-becue to all of the official members of the Bowl and the other contestants for the resident artist appearance.

The Bowl officials will give a series of breakfasts this summer in honor of the various artists and conductors who will appear at the Bowl this season. B. L. H.

Memphis, Tenn. The event of Music Week was the recital given by Rata Présent at the Auditorium. Her interpretive skill and technical mastery were evidenced in a

program composed of the Schumann fantasy and the works of Bach, Chopin, Debussy and Liszt. Miss Présent endears herself to Memphis more each time she appears. M. F.

Mt. Kisco, N. Y. A joint song recital was given by Louise and Dolores Gatto, two young and attractive artists, who intend later to study in Italy, under the supervision of Emma A. Dambmann, their teacher. The remarkable improvement shown by the sisters was enthusiastically commented upon; it was a treat to hear their beautiful voices, clear enunciation, even tones, good breath control, excellent interpretation and ease of manner. The large audience consisted of many socially prominent people of Mt. Kisco, Bedford, White Plains, etc., who have shown much interest in the success of these deserving young artists. The program presented classical duets, arias and songs by Gounod, Gretchaninoff, Handel, Rossini, Cadman, Schumann, Lehmann, and others. Rejoice Greatly, rendered by Louise Gatto, and the aria, Una voce poco fa, brought forth hearty applause. By request Mme. Dambmann told the audience of these young artists, their musical progress, development, and industry in earning their musical education. She said: "they have memorized a repertory of 140 songs and arias and thirty-three duets, developed beautiful tone quality and artistic finish, and are on the road to professional success." Mme. Dambmann thanked all for their kind support. The singers were given many flowers. The concert was a success, and was followed by a very enjoyable dance.

Newark, N. J. The joint concert of the North Jersey group of the Associated Glee Clubs of America was successfully given before an audience of five thousand people at the Newark Armory. This concert represented the combined efforts of the following musical organizations: The Apollo Club of Asbury Park; the Nutley Glee Club and Glee clubs of the Oranges; the Montclair, Mountain Lakes, Nyack, Summit, and Westfield glee clubs, and the Orpheus clubs of Ridgewood and Newark. These organizations, totaling a massed chorus of 700 male voices, were under the able directorship of such well known musicians as Mark Andrews, Bruno Huhn, Frank Kasschau, H. C. Bigelow, Julius C. Zingg, and Robert Dogherty. Needless to say, the response of the well trained chorus to these very different personalities was a vivid study in psychology of directing. Throughout all the numbers, however, there were remarkable precision, glorious tone quality, and fine shading. At times there was a blurring of diction, but why worry when one is being thrilled by the grandeur of that volume of voices and the program affords all the information necessary about the poem being rendered? Particularly inspiring was the noble chorus Invictus, directed by the composer, Bruno Huhn, in an unusually spirited tempo. Romley Tell displayed a beautiful voice and fine artistry in the incidental baritone solo occurring in the Grieg chorus, Discovery. Ethel Hayden, soprano, was the assisting artist, singing the aria from Louise and Walter Kramer's Great Awakening. Her voice was in every way acoustically satisfactory for that immense barn-like building, her free, limpid quality and fine diction soaring out to all corners of the armory, to the delight of the immense audience. A. T. K.

Pittsburgh, Pa. For the benefit of the Summer Conference Fund of the Y. W. C. A. of Pittsburgh, Pa., Christine Miller Clemson, a favorite local artist and nationally beloved concert singer of a few seasons past, gave a recital program in Carnegie Music Hall. The audience was comfortably large and gave hearty demonstration of its continued affection for Mrs. Clemson and her artistic singing. The artist was exquisitely gowned in delicate canary-colored georgette which had as ornamentation a delicate tracery of brilliants. Carrying a gold-colored program book, which perfectly matched the details of her costume she presented a picture of rare loveliness, framed as she was before a background of latticed light green palms. The event was notable for its perfect setting and the substantial reward it furnished the Y. W. C. A.

The American contralto was as fascinating as ever both in stage manner and her presentation of the splendidly chosen program. She frequently explained some of the program numbers in the same informal manner of her busy singing days and with great charm and the finest of artistry came to the close of the program with a freshness of voice and vivacity of manner which roused the audience to demand an encore. This she gave by singing an old California serenade, admirably suited to her voice, and the artist gave it with much feeling and interpretative ingenuity. Earl Mitchell, at the piano, played masterly accompaniments and was graciously brought forward by Mrs. Clemson to share in the applause. Pittsburgh audiences rarely have the pleasure of hearing Christine Miller Clemson in a recital pro-

(Continued on page 43)

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Music Notes From Coast to Coast

(Continued from page 42)

gram and the event marks a high place in the season's attractions.

Portland, Ore. More than 3,400 music lovers heard Mme. Schumann-Heink sing at her farewell concert at the Public Auditorium. Mayor Baker and Governor Patterson stepped upon the stage to greet the contralto, who was welcomed like a queen. Assisting artists were Florence Harde- man, violinist, and Katherine Hoffmann, accompanist. Steers & Coman had charge of the concert.

At the final meeting of the MacDowell Club a delightful program was offered by the club's chorus, William H. Boyer, director; Otto Wedemeyer, baritone, and May Van Dyke and Alice Johnson, accompanists. A vote of thanks was given the retiring president, Mrs. William Robinson Boone. The newly elected president, Reatha Fowler Miller, has been active in the club's work for many years.

Lazar S. Samoiloff, New York vocal pedagogue, has opened his summer class in Christensen's Hall. He has a large following here.

Edward Cookingham, vice-president, will succeed the late Edgar B. Piper as president of the Symphony Society of Portland. Mrs. M. Donald Spencer continues as manager of the orchestra. Conductor Willem van Hoogstraten will resume rehearsals next fall.

The Monday Musical Club Chorus, William Frederic Gaskins, director; Mae Ross Walker, accompanist; the Ladies' Triad Chorus, Catherine Covach Frederich, director, and Henry Arcaud, accompanist, appeared in concert in the Multnomah Hotel. This interesting event was sponsored by the Oregon Federation of Music Clubs, Nelle Rothwell May, president.

Ivaloo Eddy, reader, and Sadie Jacob, pianist, gave an enjoyable recital in the new Masonic Temple.

Music Week was observed at the Public Library, many programs being given by local talent.

San Francisco, Cal. Henri Deering, American pianist, recently gave three recitals at the California School of Fine Arts. Mr. Deering has a large following in San Francisco so that it is not surprising that his recitals were well attended. His first recital included a classical program with compositions by Bach, Lulli, Scarlatti, Mozart and Beethoven. The second was a romantic program including works by Schumann, Cesar Franck, and Chopin, while the third was devoted to modern compositions by Debussy, Ravel, Prokofieff, Medtner, Albeniz, Villa Lobos and Infante.

Emilie Lancel, mezzo-soprano, appeared in the first concert of her series of three at the Hotel Stewart and was greeted by a large and friendly audience. In addition to a voice of considerable beauty and remarkable flexibility, Miss Lancel has a finely developed musicianship and a knowledge of certain matters of style, especially in folk songs of the fifteenth, sixteenth and seventeenth centuries.

During San Francisco's eighth annual Music Week about 1,000 concerts were given, many taking place in the Exposition Auditorium, the public schools, the public libraries, the churches, in the public squares, department stores and clubs. Practically everyone interested in or connected with music in some way donated his or her services and thereby assisted in making this eighth Music Week a brilliant success.

Emil J. Polak has returned to San Francisco for his fourth season. He will remain as in previous seasons for a period of three months, June, July and August. Mr. Polak recently concluded in the East one of the busiest seasons of his enviable career. The demand for his services in New York was so great that he was obliged to limit out-of-town engagements to only one tour—that of Maria Jeriza.

Manager Selby C. Oppenheimer announced that Louis Graveure has returned to California for pedagogic activities for the sixth annual season. Mr. Graveure will teach in Los Angeles until July 14 and in San Francisco from July 30 to September 8. In each city the Graveure lecture course, comprising daily one hour talks before his classes, and covering a complete course of study of vocal development, will again feature his enterprises.

George Von Hagel and Joseph George Jacobson sponsored a concert given during Music Week at the Hotel St. Francis. The participants were: Annae K. Blotcky, contralto; Myrtle Edna Waitman, pianist; Eleanor B. Hayden, harpist; Betty Nacht, pianist; Gladys Iwanella Wilson, pianist; Easton Kent, tenor; Sam Rodetsky, pianist. George Von Hagel is conductor of the Musicians' Union Orchestra and Mr. Jacobson is a pianist and teacher of note.

Alexander Murray, violin pupil of Giuseppe Jollain, gave his annual recital in the Western Women's Club, assisted by William H. Stone, pianist. Young Murray gave an excellent account of himself in a fine program, including a Beethoven sonata for piano and violin, Bach sonata, Mendelssohn concerto and Rondo Capriccioso and several works by contemporary composers.

The Abas String Quartet, recently introduced to San Francisco at one of the regular chamber music concerts of the Persinger String Quartet which disbanded, will give a series of concerts next season. In this way San Francisco will not be deprived of its ensemble events.

The Scandinavian Club of the University of California arranged a mammoth concert recently for the benefit of a Scandinavian choir at the University of California. The event was given under the direction of Edla Larsen and the participating artists were: N. D. Loyd; B. J. Johnson, baritone; Esther Hjelte, pianist; Murry Ross; Ida Cor-reari, Edla Larsen and John C. Manning.

The committee on music and drama of the University of California announces that the Wheeler Hall recitals during the summer session will again be given by the noted pianist, Sigismund Stojowski.

Dimitri Tiomkin Plays in Paris

According to cable reports, when Dimitri Tiomkin appeared in Paris last week and played Gershwin's concerto with orchestra at the Paris Grand Opera, the critics hailed him as holding a unique position among the world's pianists.

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The Alexander Blochs Summer School

The Alexander Blochs have had an extremely busy season this year with their teaching and joint recitals. Now they are preparing for their summer school at Hillsdale, N. Y., where they start teaching about June 15. Pupils from all over the country have been enrolled. During the month of June, however, Mr. Bloch will teach several days a week in New York, but after the first of July he will confine his activities to the summer school. Following its close, on



MR. AND MRS. ALEXANDER BLOCH

September 15, he and Mrs. Bloch will take a two weeks' rest before reopening the New York studios on October 1. In addition to instruction in piano and violin, there will be an ensemble playing class, a valuable feature of the summer work.

Both Mr. Bloch's violin pupils and a number of those from Mrs. Bloch's piano class have been playing in recital this season and have made frequent radio appearances. Among these are: Mary Schultz, Sylvia and Louise Laurence (who have given many concerts in New Jersey and Pennsylvania), Ruth Taylor McDowell, Irving Argay, Lucy Robeson, Agnes Clegg, Gladys Gavreau, Lillian Egli and Anna Klomberg.

Mr. and Mrs. Bloch have given four students' recitals this past winter to large and responsive audiences. They gave three joint recitals in New Haven, appeared at a concert at the Plaza Hotel and at the Civic Club. January and February were heavily booked months for this couple, they having given six concerts in two weeks, which, along with their teaching, kept them busy.

The Educational Alliance Orchestra, of which Mr. Bloch is conductor, has given three successful concerts this winter, the final one on May 13. The New York papers commented particularly on the fresh and unhackneyed programs offered, among the selections being the Handel oboe concerto which had not been heard here in some time. It is planned to expand the orchestra to a full symphony next season, and a Town Hall recital is scheduled. The orchestra is composed of a combination of students and amateurs with a sprinkling of professionals to balance. Mr. Bloch has requested all good players desiring to join an orchestra to apply for a hearing, which will be held in September. Rehearsals will begin in October.

Mrs. Bloch, who has been studying conducting for several years with Chalmers Clifton, of the American Orchestral Society, has been engaged to conduct the Women's Philharmonic Society of New York, one of the oldest musical organizations in the country. The society extends a cordial invitation to women string players who may be interested in joining the orchestra.

When Mr. Bloch was seen in his studios recently by a MUSICAL COURIER representative and asked about some of his ideas on the study of the violin, he said:

"The longer I teach and study the violin the more tolerant I become of methods and the more intolerant of methodisms. Any method that gets results is good. There are many ways of doing a thing. I have no patience with the man who insists that his is the only correct way. I class him with the religionist who believes that everyone not of his particular sect is eternally damned.

"There are certain principles involved in the technic of violin playing. We know, for example, that the finger must exert sufficient pressure on the string to produce a tone that is clear and pure in intonation. Consequently we have discovered a variety of methods for accomplishing this. One method is to raise the fingers high and bring them down with a hammer-like thump. Another insists on pressing firmly with the fingers, and still another on allowing the fingers to fall of their own weight. The truth lies in none and in all of these theories, namely in the fundamental principle stated above that there must be sufficient pressure to produce the right kind of a tone. And how to do this varies with the individual. There are players whose fingers are

naturally so strong and heavy that they produce sufficient pressure without the slightest effort; others, whose fingers are so thin and weak that they require systematic strengthening, but this must be done with discrimination as any unnatural exertion of pressure may result in a stiffness and a muscle-bound condition. As for the high raising thumping method, there are times when it sounds most unattractive, as in a quiet pianissimo cantilena. On the other hand it is sometimes a very effective way of making a sudden accent. But I defy anyone to play a rapid scale by this process. In such passages the fingers must hug the strings; they have time neither to thump nor press. The player whose fingers are not strong enough to articulate each note clearly without effort is simply out of luck—so are the hide-bound methodists, because as we see, no one way suffices. So much for the fingers of the left hand.

"As for the bowing technic, there is no one way for producing tone. It depends entirely upon the character of tone desired, whether singing, dramatic, passionate or tender. The principles involved are that gradations of dynamics are produced by varying degrees of pressure on the strings and the pressure must bear a very nice relation to the speed with which the bow travels. Furthermore, it must be conceived of as lateral rather than vertical. Any excessive downward pressure that is out of relation to the speed will tend to give the tone a choked quality.

"Also the bow must travel parallel to the bridge, and this involves a careful co-ordination of wrist and arm and a correct position of the violin, otherwise the entire mechanism may be thrown out of alignment. One must be able to effect the change from up to down bow so as not to disturb the singing line. But a singing tone is by no means the only requirement. There are the Martelé, the spiccato, the détaché, the staccato and the Piqué bowings. Often, particularly in modern music, the violin is required to suggest brass and percussion, and for such special effect, extraordinary means are sometimes necessary. I have only touched the surface of this subject. It is too subtle, too complicated to express in a few words; but enough has been said to make clear that beyond certain broad principles, it is impossible to adhere to set theories when dealing with so intricate a problem as bowing technic.

"The holding of the violin, too, comes in for its share of discussion. Some insist upon using a shoulder pad; others believe we should do without a shoulder pad, all this regardless whether the pupil has a neck like a bean-pole or no neck at all. Some say that the thumb should be completely under the neck of the violin—all very well for small hands, but trying, unnecessary, and often disastrous for large ones. And then there are those others who demand that every pupil slavishly copy their own fingerings, bowings and interpretations, regardless of individual physical adaptability or temperamental differences. I am all for discipline, method and scientific pedagogy, but I believe in the utmost tolerance and the adaptability of theory to individual requirements."

Mu Phi Epsilon to Hold Convention

The Twentieth National Convention of Mu Phi Epsilon will be held June 26 to 29 at Troutdale-in-the-Pines (located about thirty-five miles from Denver) with Mrs. Edwin Stringham, wife of Dean Stringham of the Denver College of Music, as hostess.

Seven national officers and past national officers, business delegates from fifty-three chapters and twenty clubs, and musical delegates from twelve chapters, and considerably over one hundred visitors are expected to attend the convention. Tentative plans for the convention program list a reception for national officers, delegates and visitors, a concert in which musical delegates will perform, and one in which the entertaining chapter will take part. In addition, there is to be a sunrise hike, picnic, banquet, and an especially arranged dance of the Navaho Indians. An interesting feature of this program will be the ceremony for naming a mountain peak after Mu Phi Epsilon, made possible through the kindness of the State authorities. It is expected that in the business sessions to be held every day many important issues will be discussed and passed on.

Mu Phi Epsilon announces the recent installation of Phi Delta Chapter in the School of Music of the University of Missouri. The ceremony was performed by the National Alumnae Officer, Mrs. George Lamke, of St. Louis, Mo. This addition makes a chapter roll of fifty-three active groups.

Edythe Browning Delights New York Audience

At a recent concert at Carnegie Hall under the auspices of the Italian newspaper La Follia, at which Gigli gave several numbers, Edythe Browning was one of the assisting artists and sang numbers by Denmore, Bachelet and Mozart. She was in splendid voice and her tones rang out clearly in the large auditorium. The audience was delighted with her and encores were demanded, to which the artist graciously responded.

Foreign News in Brief

A NEW VIOLINISTIC STAR

GLASGOW.—A new and extremely promising violinist out of the north is Eileen Andjelkovich who, in spite of her foreign name, is Scottish to the core. She has played with great success at the Albert Hall in London and has just had another outstanding success in Glasgow, thanks to her exceptional knowledge and brilliant performance of Scotch music. W. S.



EILEEN ANDJELKOVITCH,

remarkable young Scotch violinist, who has recently come to the fore.

MELCHIOR TO SING IN HAMBURG AND BAYREUTH

LONDON.—Lauritz Melchior, Metropolitan Opera tenor, has concluded his Covent Garden engagements, where he sang the tenor roles in Die Walküre and Tannhäuser, and left for Hamburg to sing the title role in Otello. From there he goes to Berlin, Frankfurt and Bayreuth, where he will sing in the Wagner festival. J. H.

ORIGINAL BORIS SCORE NOW PUBLISHED

LONDON.—The Oxford University Press has now published the score of Boris Godounoff as it was originally conceived by Mussorgsky. English and French texts have been made by M. D. Calvocoressi and it has been edited by Dr. Paul Lamm "in accordance with the autograph manuscripts, including hitherto unpublished scenes, episodes, fragments and variants." M. S.

PACHMANN TO RETURN TO AMERICA

LONDON.—Pachmann's manager, Signor Palotelli, has announced to the MUSICAL COURIER that the celebrated pianist will return to America in May, 1929, for a short tour. He has just made a "farewell" tour of England. M. S.

LOUISE LORING IN MONTE CARLO

MONTE CARLO.—Louise Loring, American soprano, has made a very successful bow to the Monte Carlo public. She appeared as Amelia in Ballo in Maschera and as Donna Elvira in Don Giovanni, winning much applause in both operas. S. J.

TWO MORE SCHUBERT PRIZES AWARDED

MONTE CARLO.—Two more prizes for compositions have been awarded by the Columbia Gramophone Company in connection with their Schubert centenary celebration. These prizes (of \$750 each) have been won by M. Henry Ryder, composer and conductor, and G. Guillemoteau, organist and choir master, both of Saint Raphael, on the Mediterranean. S. J.

DANTSCHENKO TO PRODUCE "JONNY"

MOSCOW.—The famous Russian producer, Wladimir Nemirowitsch Dantschenko, has announced that he will bring out Krenek's Jonny Spielt Auf next season. E. B.

AMERICAN TENOR SINGS IN ROME

ROME.—Gordon Onstad, American tenor, gave a successful concert at the Sala Sgambati during the last days of May. Four groups of songs, ancient Italian, Norwegian, old English and modern, respectively, made up an interesting program. D. P.

VENICE TO HAVE OPERA ON PIAZZA SAN MARCO

ROME.—Mascagni will conduct open air performances of his Cavalleria Rusticana and the inseparable Pagliacci, on the immense Piazza San Marco, Venice, in July. Special railway concessions will be made for the occasion. D. P.

BACH'S KUNST DER FUGE AT WIESBADEN FESTIVAL

WIESBADEN.—The second concert of the Wiesbaden Festival Week was a genuine event. Hans Weisbach, from Düsseldorf, produced Bach's Kunst der Fuge in W. Gräser's new version for concert use. Bach left this gigantic work of nineteen Fugues and Canons unfinished, and without definite directions as to how or with which instruments it was to be performed. Gräser has distributed without alterations the various parts of this immense torso for string quartets, string orchestra, woodwinds, trumpets, trombone and organ. The solos for organ and harpsichord were played by Günther Ramin (Leipzig) and Frau König-Butts (Düsseldorf). Most impressive was the final Chorale, Bach's last work. H. L.

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Schwerin

(Continued from page 10)

solo and chamber orchestra was much more convincing, though the music, despite many remarkable details, did not approach the power of the poems by Else Lasker-Schüler. Lotte Leonard, the well-known Berlin singer, gave an exhaustive and deeply impressive performance of the exacting solo part.

Two new compositions for piano solo were heard. One of them, Max Gebard's Sonatina (op. 5)—excellently played, incidentally, by young Ludwig Kentner—is well written, though somewhat dry and colorless, following that unromantic linear style propagated at present. Max Butting's Four Piano Pieces (op. 31) represent the same style but with greater authority and impressiveness. The Berlin pianist, Johannes Strauss, played this interesting work with superior pianistic skill.

WEBER'S DISAGREEABLE TRIO

Chamber music proper was represented by four compositions. Anton Webern's Trio (op. 20) for violin, viola and violoncello was the most problematic composition of the entire festival. I confess to being unable to see the aesthetic value of this immensely complicated, but utterly disagreeable experiment of Arnold Schönberg's oldest and most representative pupil. I am quite certain that nobody present, including the excellent players, Licco Amar, Paul Hindemith and Maurits Frank, had a clear conception of what Webern is driving at. Though the composition is rather short, it succeeded very quickly in arousing indignant outbursts of displeasure.

Erich Walter Sternberg, from Berlin (pupil of the

writer of these lines), had a fair success with his second string quartet, performed in a highly finished manner by the Amar Quartet. The composition needs some shortening and more concentration here and there, but apart from these amendable weak points it represents modern tendencies in an individual and interesting manner. Sternberg aims at a characteristic and modern Jewish musical style.

BOURGEOIS MUSIC

The Swiss musician, Walter Geiser, pupil of Busoni, presented a pleasing and cleanly written, but rather insignificant suite for violin and piano (op. 10) which certainly would not have won Busoni's approbation because of its spiritually low aim and bourgeois character. A string quintet (op. 17) by the young Berlin composer, Günther Raphael, represents the more conservative wing of the young German composers. Extremely well written in the academic sense, it is nevertheless not really alive but merely a weak reflection of former periods. The Havemann Quartet from Berlin gave the fatiguingly long composition a polished rendering.

The Schwerin orchestra, strengthened by supplementary forces from Berlin and other cities, acquitted itself of its rather arduous duties in a highly creditable manner. Its regular conductor, Willibald Kähler, gave abundant proof of his musicianship and technical skill.

A PROBABLE FUSION

An important and welcome outcome of the festival was the decision of the Allgemeiner Deutsches Musikverein to come into closer contact with the International Society for Contemporary Music. The ultimate aim of the members who fostered this idea (whose eloquent chief spokesman was the composer, Max Butting) is the complete fusion of

this, the oldest and most representative of German music societies, with the German section of the I. S. C. M. It would be an excellent solution of all difficulties and will no doubt be realized before long. HUGO LEICHTENTRITT.

Harriet Cohen Re-engaged for Warsaw

WARSAW.—The immense success of Harriet Cohen with the Philharmonic Orchestra in Warsaw has resulted in re-engagements for next season. Her performance of a Bach concerto in the Polish capital was followed by an unusual demonstration on the part of the audience, and the Philharmonic Society immediately engaged the pianist for an appearance with the orchestra and a recital next season. C.

Rosing to Repatriate American Singers

Vladimir Rosing, general manager of the American Opera Company, has gone to Europe with the express intention of bringing back to America American artists who have been in opera abroad. Mr. Rosing says that since we have a company which is able to employ American artists he sees no reason why these artists should stay in Europe.

Yugoslavia Goes A-Singing

Two Yugoslav choruses, the "Obilic" from Belgrade and the "Glasbena Matica" from Laibach, gave recent guest performances in Vienna, where they were cordially received by press and public.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

Annual Conventions of the Music Industries Chamber of Commerce

While the attendance at the 1928 conventions of the associated music industries at the Hotel Commodore in New York was not as large as in previous years, it is believed in many quarters that the convention as a whole was a success. Attendance of dealers was disappointing, but those who came showed a real earnestness of purpose. The business meetings were held promptly and were well attended. Some of the outstanding features may be briefly given as follows:

Most of the associated bodies showed an unwillingness to "change horses in the middle of the stream." Hermann Irion again heads the Chamber of Commerce, and C. J. Roberts the National Association of Music Merchants. W. E. Guylee yielded the post of president of the National Piano Manufacturers Association to C. D. Bond, of the Weaver Piano Company. Most of the other association presidents were reelected.

There was a reversion to the "star chamber" procedure, none of the official deliberations in closed meetings being given out.

The exhibits were numerous, more varied and presenting more innovations than at any convention for years past. Practically every manufacturer had something new to show, in style, finish, or scale. Period models predominated with many innovations of the small apartment sized uprights in varicolored finishes. The exhibits were well attended, although the actual orders placed were limited.

A number of associated industries were represented, including radio, band instruments, fretted instrument manufacturers, lacquer, and the like.

A few exhibits were held outside of the Commodore in the Belmont Hotel, as well as a number of local wareroom and factory exhibits.

The most important political move was the reaffirmation by President C. J. Roberts of the essential integral independence of the Merchants' Association, in the matter of secretarial control and in other ways. With the initiation of new policies it may be expected that the N. A. M. M. will present a stronger front. Proposed changes in the constitution and bylaws, reverting to the former set-up, are expected to settle many of the existing difficulties confronting the national organization.

A movement was set on foot for the creation of a governmental Department of Fine Arts.

The various entertainments were conducted on a scale quite as lavish as usual, in some cases cutting into the time normally devoted to the business of the convention.

The addition of speakers prominent in other lines added, as was expected, considerable zest to the proceedings. A number of these gentlemen gave analyses, not entirely palatable but in many cases dangerously close to the truth.

There were definite signs of the merging of the music industries for purposes of joint promotion. The day of the complete music dealer, instead of the exclusive piano dealer, seems closer and closer at hand.

There was a general tendency to blame the falling off of piano sales to the lack of scientific merchandising methods of the merchants, a tendency that was not too well received by leaders in that field.

President Irion proved himself a dinner speaker par excellence, especially in his peroration to Professor Erskine's talk.

Best of all, there was evidenced throughout a determination on the part of the piano men to fight for the market rightfully theirs.

Music Industries Chamber of Commerce

Hermann Irion Again Elected President—Professor John Erskine Addresses Monday Noonday Luncheon—Reports of Chamber of Commerce Employees

The convention proceedings opened Monday with the get-together luncheon at the Commodore, at which over 450 people were present. Hermann Irion presided, and presented his annual report as president of the Music Industries Chamber of Commerce. In his address, President Irion stressed the importance of a Chamber of Commerce, listing some of its accomplishments in the past year. The biggest work, stated the report, was in the matter of general music promotion. Some legislative work, particularly aimed at the elimination of the retroactive measure in regard to reporting incomes to the government on instalment sales was cited. A favorable compromise has been reached on this in the latest promulgation of the Treasury regulations.

Mr. Irion laid special stress on the work of the National Bureau for the Advancement of Music, pointing out that the growth of that organization is attested to by the fact that many prominent musical figures are now on the Advisory Board. These include Dr. Hollis Dann, musical director of the New York University Summer School; Professor P. W. Dykema, professor of musical education, Teachers College, Columbia University; Lee F. Hammer, director of the recreation department, Russell Sage Foundation; and Joseph E. Maddy, chairman of instrumental affairs, Music Supervisors National Conference. He closed with a plea for universal cooperation in release of the promotion stamp of the Chamber of Commerce and the Merchants Association.

Following his report, the principal speaker of the luncheon, Professor John Erskine, president of the Juilliard School of Music, was introduced. Professor Erskine said in part:

John Erskine on Musical Education

"Before we can make progress in musical education in America, we must recognize the factors in the situation which constitute our special problem. There is great talent in the country; as great, prob-

ably, as anywhere else. There is a great love of music—audiences everywhere eager to enjoy the art. In certain parts of the country there are great teachers, especially since the war. Many of the artists with whom our best talent would have wished to study abroad are now permanent residents of the United States. It would seem that with these three factors we ought to have all the conditions of great progress in music.

"The difficulty, however, is that the teachers are not in touch with the talent. Some of the gifted youngsters live in remote parts of the land, and in whole sections of the country there is no adequate provision for music teaching. Although the big foundations can bring to the East a small proportion of this talent, the majority is neglected and will continue to be so until better teaching is provided at central points in all sections of the land. This is especially true of the remote West, where the disparity between native talent and provision for teaching is great.

"A problem equally urgent is the lack of contact between talent after it is trained and the audiences waiting to hear it. The managerial systems which were adequate in former decades cannot now meet the situation. The enormous development of the radio has disarranged the traditional concert activities. Both teachers and pupils show a disposition to cling to the large cities in the East—a panicky fear to launch out into those parts of the country which most need them.

"Furthermore, when we are speaking of the natural aptitude of America for music, we must admit that this is not at present a singing country. It is hard to think of a musical nation which does not employ the most natural of all instruments, the voice. This silence is connected, I suppose, with a certain indifference on our part to melody. Our characteristic contribution to music is rhythm. The voice needs a tune.

"Whatever the large music schools and the conservatories, and private teachers can effect, our greatest hope and opportunity lies in the schools, especially in the high schools, where we can reach the young. Here again we find enthusiasm for music, particularly in the school orchestras, which at present are much better than the school singing clubs. But here again there is an enormous unsatisfied demand for competent teaching. Wherever a good musician is in charge, the high school music is creditable, but these instances are comparatively few. What we need are teachers who are themselves artists, who can produce music in first rate style, and by the quality of their performance constitute themselves musical leaders in the community. It would be fortunate for the country if we could persuade many of the youngsters who wish for a career on the concert stage alone to devote their major energies to this work.

"But before we can greatly improve the situation in the schools, we must also persuade the administrative authorities that music as a subject should receive a recognition equal to that given to history, mathematics, or literature. The general attitude of the schools and colleges toward music as an educational subject betrays an attitude toward the art which to a musician is, to say the least, grotesque. In most cases the faculties are ready to grant academic credit for courses in appreciation, but no credit at all for the severe discipline which goes with the practice of the art. The student who sits in class and hears lectures about music, or has music played and sung to him, gets credit toward his degree for that passive experience. For arduous rehearsals in an orchestra, and the mastery of his instrument, however, he usually can get no credit at all.

"Just because the high schools are our central



HERMANN IRION, who was reelected as president of the M.I.C.C. (Underwood & Underwood Photo.)



JOHN ERSKINE, head of the Juilliard School of Music. (© Pirie MacDonald.)

Piano and Musical Instrument Section

point of attack at present, there is danger that we shall overstress their importance and reduce good music to the state of those intellectual subjects which youth studies while in school and neglects afterwards. What we really aim at is the development of music in the home, music as the habitual art of as many people as possible of every age. The opportunity of the high schools would be important if we use it to inspire the later enjoyment and practice of the art."

Annual Meeting

The annual meeting of the Music Industries Chamber of Commerce was held on Thursday afternoon, June 7. The most important business was the election of the officers for the ensuing year.

Hermann Irion was reelected to the office of president of the Chamber of Commerce. Other officers elected were: first vice-president, Charles H. Yahr; second vice-president, William J. Haussler; treasurer, Herbert Simpson, and secretary, Alfred L. Smith.

The report of the treasurer and the recommendations of the Finance Committee were not given out to the MUSICAL COURIER, and so are not reported here.

General Manager's Report

The first point in the report of the secretary and general manager of the Music Industries Chamber of Commerce was a recommendation that the Organ Builders Association of America be dropped from the membership, as the organization has been dormant for some time. He also stated that there were thirty-seven individual members, with two applications pending.

The activities of the National Bureau for the Advancement of Music are also taken up in this report. Full report of this appears in this paper in considerable detail. Two accomplishments were listed under Legislative Activities. The first and most important was the double taxation on income reported on instalment sales. This matter, as has already been reported, has been brought to a successful termination through an amendment to the Treasury regulations. The second legislative matter dealt with the revision of the 1909 Copyright Act. The present arrangement has proved unsatisfactory in many respects. A compromise measure was drawn in May, which, however, failed to please either side. No action was taken by Congress prior to its recess, and it is expected that further changes will be made before the bill is brought out of committee.

The credit and collection activities of the Chamber of Commerce are also taken up in a special report. The transportation committee was largely inactive during the year. The statistical services conducted by the organization include the shipments and orders on hand of piano manufacturers; monthly figures of shipments of band instruments; and monthly

figures in units and dollars on fretted instruments. The general manager estimated that only 50 per cent. of the piano production was reported. This information was given out only to those members who contributed information.

The merchandising service department has been discontinued. The news bulletin, "Notes," has been largely discontinued, also, only one issue having been put out during the past year. The number of employees in the Chamber of Commerce offices averaged twenty-seven during the year. The Chamber of Commerce paid half the salary of the executive secretary of the National Association of Music Merchants, and that of his clerical assistants.

Credit and Collection Department

In the credit service division of this department, 13,239 requests for credit information were received during the year. New reports to the number of 7,339 were added to the files, making the total number 41,899 reports. About 175 concerns extend information to the Credit Bureau. A special credit service is conducted for the Musical Supply Association in which are complete files on all piano manufacturers; also, reports of about fifty leading jobbers of musical merchandise.

In the matter of collection service, there were turned over to the department 552 claims, totalling \$131,186. This figure does not include claims resulting from bankruptcies and creditors committee arrangements handled for the Musical Supply Association. Of this amount, \$13,637 was collected without the aid of attorneys, while the latter secured payment of nearly \$17,452. Claims to the amount of \$11,732 were closed out as uncollectable. The balance is still pending.

The Advisory Department for the year consisted of, Fred E. Bassett, chairman; James P. Bristol; Fred E. Holtz; W. C. Hepperla; W. W. Kerr; C. J. Mulvey; L. W. Peterson; and R. P. Alexander.

National Bureau for the Advancement of Music

A voluminous report was prepared for the National Bureau for the Advancement of Music by its director, C. M. Tremaine. Aside from the great volume of general promotional work, the bureau has to its credit a number of specific promotion plans. One of the most important of these was in the field of band promotion. School band contests were organized in thirty states this year, with 495 bands taking part in state contests. The national band contest was held in Joliet, Ill., May 24-26, with twenty-seven bands competing. The National Bureau did much to make the various events successful by preparing band contest booklets, awarding prizes, and arranging for a vast amount of incidental publicity. A movement to promote massed band concerts was

also started. In the field of orchestra promotion, the National Bureau has undertaken the publication and distribution of pamphlets on means of developing school orchestras and on the organization of state school contests.

Distribution of literature concerning state, sectional, and national school orchestras, composed of the best players from each division, has done much to encourage this movement. School orchestra contests were held in nineteen states this year, and an orchestra composed of over 300 picked players, representing thirty-eight states, played before the Music Supervisors National Conference, in April.

The Bureau has also done much work in organizing groups of players of fretted instruments, the first step taken in the campaign being the publication of a booklet, "Simplified Course in Ukelele Playing." Work in this field has just started, but definite progress is expected during the next twelve months.

In the field of piano promotion, the Bureau was handicapped by having no special funds with which to do specific work on piano promotion. However, considerable was accomplished through cooperation with the Music Supervisors National Conference. This resulted in the preparation of a manual on group teaching of music in the schools, which was adopted by the Music Supervisors National Conference, at its meeting in Chicago this year. This booklet will be distributed amongst the 1600 music supervisors in the country, and also to school superintendents, music clubs, parent teachers associations, and music teachers. The previous publication of the Bureau, "Piano Classes in the Schools," has also been in demand during the year, as has the booklet, "Piano Playing Contests."

Another booklet was prepared, "Piano Ensemble Contests," with a special appeal for Music Week. National Music Week this year was observed in about 2,000 cities and towns, representing a great growth over the previous years. A booklet is now in preparation, "Music and Industry," which is a survey of musical activities among industrial and commercial workers. Another booklet, "Adaptations of the Music Memory Contest," has been prepared, and is in effect a complete summary of the various uses which have been made of the music memory contest as a promotional activity. A new booklet was published, "Music for Christmas," which has had considerable effect upon the Christmas caroling. In all, twenty-three new publications were issued during the year, including, in addition to those already named, the following: "State and National School Band Contests"; "State and National School Orchestra Contests"; "Camp Song Booklet"; "Giving Our Public the Phonograph"; "Stories of American Song"; "Harmonica Bands for Girls and Boys"; "State and National Piano Playing Contests"; "National School Band Associations"; "Home Night in National Music Week"; "Music Week in the Churches"; "Acoustics Chart"; "American Music That Americans Should Know"; "What's What in America's Music"; and "Enlarging the Hymn Repertoire. The matter of securing financial support for these projects through enlisting private individuals, clubs, and civic authorities is also taken up.

Packard Pianos

...Backed by a Real Sales Plan!

HERE'S another sales winner! A beautiful Adam Grand with bench to match in the popular 5 ft. size at a remarkably attractive price.

And winning sales plans too! You've always known the quality of Packard instruments--now you can cash in. This idea closed \$7000 worth of piano business, 12 sales in a town of less than 5000 population in just 21 days. Prospects actually ask your salesmen to call--resistance is removed. It works! Want to know more about it?

Write today for details!



THE PACKARD PIANO COMPANY
3320 Packard Avenue
Fort Wayne, Indiana

"ADAM" Style X Grand. A wonderful new 5 ft. Art Grand with bench to match. Surprising value—Packard Quality throughout.

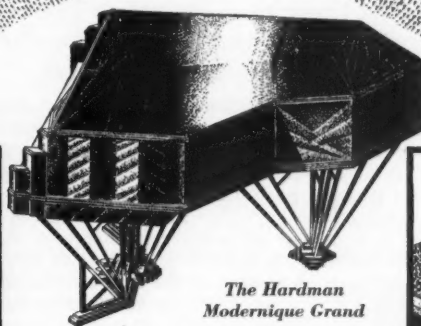


Adam Model—Bench to Match

LEADERSHIP



Hardman, Peck & Co., on each fallboard

The Hardman
Modernique Grand

The Smallest Standard Grand—Style T

Distinguishes **HARDMAN, PECK & CO.**

IN THE Hardman piano, dealers have found a name unrivalled in prestige, backed by a progressive house that is constantly creating for its product new sales-building ideas. The past few months have witnessed the creation of the Modernique Hardman, designed by America's three leading modern artists. This entirely new conception of the piano has become a national news event. The placing of the Hardman, Peck & Company name on the fallboard of their complete line of pianos, has been an outstanding contribution to the dealer's problem. And finally, there is now announced a new Standard grand,

with extraordinary fullness of tone, a grand that measures only 4' 6" and retails at \$625 in a Colonial period case...Traditional durability and warmth of tone, the result of over 86 years of master piano craftsmanship, have won for the Hardman, Peck & Company line an enviable prestige. Because of its wide variety of models—grand, upright, player, and reproducing,—its amazing selection of period cases, its wide range of price, the Hardman, Peck & Company line is being eagerly sought by representative dealers. Write or wire today for complete details and the booklet, "How to Increase Piano Sales."

WIDE RANGE OF PRICES & VARIED STYLES OF CASES

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Made by

Hardman, Peck & Co.

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MASTER PIANO CRAFTSMEN FOR OVER 86 YEARS

Haddorff

A Complete Line of Pianos
Under One Name

From a 3' 9" Upright to a
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A. C. CHENEY PIANO ACTION COMPANY

Manufacturers of the

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The complete Piano and Player line of
Actions

Factory, Castleton, N. Y.

The presence of the

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in a piano doubtless means that the
manufacturer of the instrument has used
the best of material throughout.

The O. S. Kelly Company
Springfield - - - Ohio, U. S. A.

for Piano Manufacturers

The combined service of the two largest
Piano Supply Houses now place at the dis-
posal of every piano manufacturer the
maximum in

Quality and Service

In making up your list of requirement
consider our large stock of felts, cloths,
hammers, punchings, music wire, tuning
pins, player parts, hinges, etc.

Use our stock as your source of supply.
You'll find it profitable.

American Piano Supply Co.
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110-112 East 13th St.
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Piano and Musical Instrument Section

National Association of Music Merchants

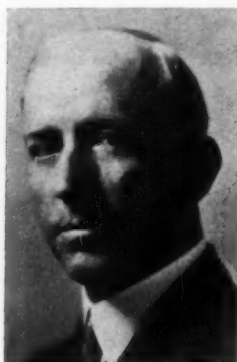
C. J. Roberts Relected President—Chicago
Next Convention City—Many Prominent
Speakers at Meetings—New Projects
Started to Aid Piano Business

The annual convention of the National Association of Music Merchants proved more successful than was anticipated. About 125 representatives of retail music establishments registered, many arriving after proceedings had started.

Some of the highlights of the meetings, in addition to a number of remarkable addresses, was the reelection of C. J. Roberts to the post of president, the selection of Chicago as the next convention city, a proposed new set-up of the constitution and by-laws, and the general enthusiasm of all who were in attendance.

President Roberts' Report

C. J. Roberts, in his annual report as president of the National Association of Music Merchants, touched upon a number of matters worthy of careful consideration and attention. In the matter of organizing additional state associations, Mr. Roberts stated that this work could best be accomplished by the state commissioners and dealer members in the states to be organized. He said experience had proven that the expense and difficulty of operation was too great to be handled through the national office. President Roberts was very frank in discussing the recent movement which would bring the Merchants Association away from the Chamber of Commerce. In his opinion this movement was ill-advised.



C. J. ROBERTS,
who was reelected as president of the N.A.M.M.

"To have deserted the Bureau for the Advancement of Music," he said, "financially or otherwise, would have been an irreparable blunder." He does not approve of the Merchants Convention separate from other bodies of the trade, nor does he approve of a convention being held in a small or isolated city or expensive resort.

The keynote of Mr. Roberts' message, perhaps, was in the following paragraph:

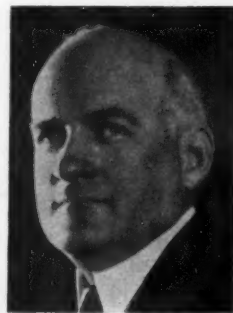
"Many of our interests are identical with those of other bodies in our trade. We should, therefore, maintain a central body, such as we now have in the Chamber of Commerce. But, as certain of our interests as merchants are sharply divergent from those of all other bodies, it is absolutely necessary, if we are to prosper, for us at all times strictly to preserve our individuality, and maintain our own organization with our own employees, accountable to us only, regardless of the fiction of compensation being received indirectly."

Mr. Roberts also commented on the circumstances leading to the acquisition of Delbert L. Loomis as the executive secretary for the organization. Mr. Roberts also touched briefly upon the promotional activities of the trade, especially in cooperation with the National Bureau for the Advancement of Music. He closed his report with thanks for the loyal cooperation which he had received from many sources during his term of office.

Secretary's Report

The report of the new executive secretary for the Music Merchants Association, Delbert L. Loomis, covers a period dating from November 1, 1927, at which time he was appointed to office. Since that time a number of definite accomplishments have been put into effect. A promotion department was inaugurated to follow leads furnished through the work of the National Bureau for the Advancement of Music. Funds were given from the Merchants Association to bring to New York a special

committee, from which later resulted the adoption of a manual for piano classes in the school, adopted by the Music Supervisors. This totalled about \$600, and was taken entirely from the funds from the Merchants Promotion Stamps. A booklet was prepared in November, entitled "Our Association," giving something of the history, achievements, and purpose of the National Bureau. The secretary also was active in the work with the Senate Finance Committee, in urging relief from the double taxation feature of the instalment income regulations. An interview with Professor John Erskine, of the Juilliard School of Music, was obtained.



DELBERT L. LOOMIS,
who was reappointed as secretary of the N.A.M.M.
(Maillard Kessler Photo.)

The secretary also cooperated with the National Better Business Bureau in relation to fraudulent piano advertising. An attempt was made to organize a state association in West Virginia, which was abandoned, after considerable correspondence. The secretary also arranged for the broadcasting of part of the convention program over one of the leading radio broadcast chains. There were also a number of minor activities touched upon briefly.

Tuesday Session

The usual business preliminaries were cut short and the first speaker, Philip T. Clay, was introduced. Mr. Clay's topic was "Dealer Operation," and certainly a very timely and very interesting one. It was a remarkable speech from many angles. The first point he stressed was the fact that there is a new era in the piano business. "The old time piano man and piano salesman," said Mr. Clay, "are as much out of date as the old time druggist." He continued, "The music store today must be an emporium of home entertainment. We must sell those things that will amuse and entertain people in their homes. The automobile, the movie theater, and the jazz bands have taken people away from the home, because they offer more attractions. When the public begins to appreciate the attractiveness of home, the piano will come into its own."

Mr. Clay is a firm believer in the combination of the radio with the piano business. "The piano salesman of today," he said, "must know and understand radio. He must be able to talk broadcasting, talking machine reproduction, and furniture value."



PHILIP T. CLAY,
president Sherman, Clay &
Co., San Francisco. (Boyd
Photo.)

Mr. Clay continued, "My advice to the music trade is to handle all kinds of musical merchandise. Be a complete music store. Departmentalize your business, and make each department carry its percentage of overhead, and make its share of the net profit. See that your overhead is an honest overhead. Cut out the nonproducers. Set up an expense budget, a sales budget, and an inventory budget. Classify your expenses and limit them. Check performance every month in your budgets. You will soon find out what is wrong. Correct the situation as you go along, and it won't be long before you are running a profitable business. The overhead in the average music store should not be more than 15 per cent. of the volume of the business. Large stores in large cities may have a slightly higher overhead, and smaller stores in smaller cities can operate on a slightly lower overhead. The rent should not exceed 5 per cent. of the total volume of business. We all carry too much dead stock. If we were more careful in our ordering, and pushed what we had on our floors, we would have more money available to operate our business."

"We all have too much dead stock," said Mr.

Piano and Musical Instrument Section

Clay. "We order carelessly, we make outlandish allowances, and we allow salesmen to sell their 'pets,' instead of pushing what we have purchased as a balanced stock. Lastly, when we do get stuck with dead merchandise, we are too cowardly to take our loss then and there.

Herbert H. Frost on Radio

Major Herbert H. Frost, vice-president of the Kolster Radio Company, and president of the Radio Manufacturers' Association, followed Mr. Clay on the official program of speakers. He said in part:



HERBERT H. FROST, who again will be president of the R.M.A.

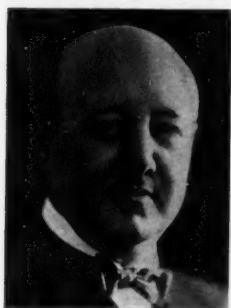
"The radio receiving set, now as easily operated as the phonograph and as free from need of attention, is an ideal musical instrument for the music dealer to offer his customer. The music dealer is well protected in his franchise by the leading manufacturers. The early chaotic conditions of the market are now practically gone. It has settled down to a few leaders who are responsible and dependable organizations. The seasonable character is rapidly disappearing with improvements to be found in receiving sets, and with the unusual broadcast features of summer.

"The music dealer is the natural outlet for radio receivers, because they are now recognized as musical instruments, electrically operated, and he can sell them on a basis of tone quality and name value, as he sells other high grade instruments. The service department is his only change in handling radio, and his work in that line has been greatly lessened and simplified by modern construction methods now being used by radio manufacturers. Sets are now being built so that the occasional replacement of a tube is the only service required in most cases."

F. E. Moskovics' Speech

F. E. Moskovics, president of the Stutz Motor Car Co., Inc., Indianapolis, Indiana, took for his subject "Know Your Market." He said in part:

"The first problem of a piano merchant is to know his market, to know what is his chance of success. Or, put it in other words, is there any reason for his being in business at all? An intelligent market analysis is of most vital importance. It does not cost a lot of money. All the national advertising in the world won't bring a buyer to your store, because advertising is not a substitute for salesmanship. Your chief function is to figure out how to reach him, by highly localized letters, by good, direct solicitation by 'phone, by local advertising. Estimate what should be the normal sales volume you have the right to expect. If you do not get that, find out why, and fight for it. A complete prospect list is invaluable."



F. E. MOSKOVICS, president Stutz Motor Car Co., Indianapolis.

Mr. Moskovics advised trying to suit the sales propaganda to the most prosperous period of the prospect. He said, "Do not bother the farmer during his harvest, or the mine owner when he is borrowing money to move his coal to the manufacturer. Catch them when they are in the prime of their business, when money is coming in, and your chances of sales are much better.

"By all means," he said, "study and know every possible thing about your territory, and about your surroundings. What new industries are coming up? Make friends of the newcomers. What businesses are prospering? Do not gossip about it, but study and know."

J. I. Burhans on the Carrying Charge

The last speaker on the Tuesday morning program was J. I. Burhans, manager of the credit and col-

lection department of the General Motors Acceptance Corporation of New York, who had for his subject "Financing Instalment Sales—the Carrying Charge." Mr. Burhans made an interesting analysis of the growth of the discount company in the automobile business where it is now accepted as the cornerstone in the entire system of financing instalment sales. He summarized the advantages of the discount company as follows:

"Contract forms are standardized in conformity with legal requirements and best practice.

"Procedure and operations are simplified and made uniform.

"Terms are flexible and conform to wide experience.

"Adequate credit lines are assured at all times regardless of local credit or economic conditions.

"Economical, courteous, and effective collection service results.

"Loss protection is afforded both through insurance features of the discount company plan of operation and through efficient credit and collection methods.

"Low costs are attained through efficiency and centralization of effort."

Mr. Burhans pointed out the vital importance of the carrying charge as a part of the dealers collection of his instalment accounts. He presented some figures to prove his case, showing the theoretical working out of the financing of a sale.

In summarizing he said: "The solution to the merchant's problem must come through efficient executive management. The ancient partnership between salesmanship and credit must be given its proper place in merchandising. Salesmanship must be used to create desire and discover need. Credit must be efficiently and economically applied to the task of supplying desire and need. The management which does not discriminate between costs of commodity and service, which does not attach the proper degree of importance to profit margin and turnover, and which does not distinguish between interest rates designed to fit producer credit, and carrying charges designed to fit consumer credit, will find his road hard."

Wednesday Session

The attendance at the Wednesday morning session of the National Association of Music Merchants



S. A. ROTHAFEL, (Roxy), who spoke at one of the Merchants' Meetings.

was even better than at the opening session on Tuesday. The meeting opened with a discussion as to the advisability of holding a joint session of the merchants association with the other constituent bodies of the Chamber of Commerce at the annual conventions next year. It was finally decided that the merchants association go on record as favoring such a move.

The first speaker on the morning's program was S. L. Rothafel, "Roxy" of movie and radio fame, who showed some of the inner mechanism of the great project with which he is connected.

Mr. Rothafel made some very interesting statements during the course of the address. He said that, although jazz has its undoubted appeal, and is apparently destined to stay, the taste of the public is fundamentally for good music. Through the literally millions of fan letters which have been received by him during his six years of broadcasting, he claims to have noticed a definite elevation in taste. As an illustration, he states that it is now possible to play in the moving picture theater works by Stravinsky, Ravel, and the other modernists, and have them well received, which he considers a remarkable accomplishment in comparison with the early type of musical entertainment furnished for the pictures. He told some of the interesting work which has been accomplished through the theater, in the matter of supplying radio equipment for the various military and naval hospitals throughout the country.

He wound up his speech with a general invitation

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*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
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THE FAIRBANKS COMPANY

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Manufacturer of Piano Plates

UPRIGHT PIANOS PLAYER PIANOS

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OFFER BETTER QUALITY

BRINKERHOFF PIANO COMPANY

711 MILWAUKEE AVE.
CHICAGO

GRAND PIANOS — REPRODUCING GRANDS

Glue for Musical Instruments?

Yes, such glues are needed and we make them—three kinds—Perkins 183, Perkins Bent-Tite and Perkins A.A.

All these glues are being used to veneer various kinds of musical instruments. For ordinary veneering Perkins 183 and Perkins A.A. give very good results. Where you veneer fancy crotch, burl and such hardwoods which are difficult to glue, Perkins Bent-Tite is the best glue to use. Also, if you have bent work, and want to release the work from forms sooner than with ordinary glue—use Perkins Bent-Tite.

Write us as to what your glue needs are and we will help you decide which glue is best fitted for your needs.

PERKINS GLUE COMPANY

Factory and General
Office:
Lansdale, Pennsylvania

Sales Office:
South Bend,
Indiana

Piano and Musical Instrument Section

to all the conventioners to visit the Roxy Theater as his guests.

Fred W. Shibley on Merchandising

Following the address of Mr. Rothafel, Fred W. Shibley, vice-president of the Bankers Trust Company, spoke on merchandising the piano. Mr. Shibley made an address remarkable in many respects. He said that he had investigated the situation presented by the steadily declining piano production; this in the face of a steadily growing appreciation of music on the part of the general public. Mr. Shibley summarized the entire problem in the following pregnant paragraph:

"The bitter truth seems to be that the decline in the sale of pianos is traceable directly to the doors of the manufacturer and the merchant, or distributor. They have not employed the merchandising and selling methods of many of their competitors for attracting the consumer dollar. They have not coordinated their efforts as they should have done. The manufacturer has been, in too many instances, merely a maker of pianos, and the distributor simply a merchant keeping pianos for sale."

Mr. Shibley pointed out that in many other industries intensive efforts were being made to discover new avenues of approach to the prospect; that the manufacturing and distributing elements were combining in gigantic campaigns to analyze a demand, and devise methods of meeting it. In conclusion, Mr. Shibley said, "I believe that consumers in this country have the money with which to buy pianos. I believe that a particular consumer market exists for pianos. I do not believe that piano manufacturers and the piano merchant are getting their fair share of profits out of this industry, and I believe that they are largely to blame for this state of affairs. The decline in the sale of pianos to consumers is appalling, and unless it is arrested, there will be no piano business in a short time. It is the duty, therefore, of the piano manufacturers to arouse themselves to the seriousness of the situation, and to bring industrial research into the improvement of their product so as to make it a more attractive article of merchandise, and for the piano merchant to get out and sell pianos, so as to produce sales sufficient in amount to enable the manufacturers to reduce prices."

Hermann Irion Replies

Following Mr. Shibley's talk, Hermann Irion, president of the Chamber of Commerce, rose to correct some of the impressions which Mr. Shibley had given during his talk. Mr. Irion characterized Mr. Shibley's viewpoint as a "banker's viewpoint of the industry." He said that he was wrong in his conclusion. "The piano business," said Mr. Irion, "is suffering from a transition, but it is adjusting itself to that condition and is coming back to its own very quickly. The straight piano is today in greater demand than it ever was, in the United States. The only thing that has gone back in our industry is the mechanical player, temporarily, due to another mechanical instrument that has temporarily taken its place."

"The piano today," said Mr. Irion, "is made as economically and as cheaply as the high cost of raw materials and a fair price of labor will allow it to be made."

Mr. Irion concluded his interjection with the following statement: "I wish to go on record very strongly, Mr. Shibley, because I do not want Wall Street to get a wrong idea of our industry. We are not asleep, we are not unalert of things that are going on, and what has overcome us for the moment is what has overcome others through industrial changes that have taken place among other industries. In due course, they will adjust themselves to the new conditions of things, and that is true of our industry."

Homer McKee on Advertising

Homer McKee, president of Homer McKee, Inc., Indianapolis, spoke on modern advertising methods. Mr. McKee summarized the problem of advertising as a legitimate vending machine in which a definite return is secured for a definite investment, provided that the push is there. Mr. McKee pointed out that the entire problem of advertising has changed with the changing conditions in merchandising. At the same time, he cleared up many misconceptions concerning the functioning of advertising. His entire speech was couched in breezy style, and was much appreciated by those present.

Thursday Session

The third and final meeting of the merchants association was held on Thursday morning. The attendance was not quite up to the mark of the previous meetings but a representative gathering was present when the meeting was opened by President Roberts.

J. E. Maddy closed the official list of convention speakers. Mr. Maddy is chairman of the instrumental affairs committee of the Music Supervisors National Conference.



J. E. MADDY,
a prominent musical educator. (Curtis Photo.)

His subject was "The Relationship of Music Education to the Music Industry." Mr. Maddy pointed out the vital necessity for actual participation in musical affairs if Americans are to become truly musical.

He said, in part: "This is an age of lazy-mindedness, brought on by the mechanically produced luxuries. Musically speaking, the best of music is now piped in, so to speak, so that we may have all we want, with no effort on our part."

There is only one way to combat this condition, and that is to give music study a regular place in the schools of the country, so the children may receive their lessons and do their practicing as a regular part of their school work."

The meeting then proceeded to the business matters of the association.

C. J. Roberts Reelected as President

The most important business of the meeting was the election of officers for the coming term. C. J. Roberts, again was elected president, a post which he held with distinction in the previous year. Other officers were elected as follows: first vice-president, Parham Werlein; second vice-president, Charles H. Yahrling; third vice-president, Shirley Walker; fourth vice-president, A. Z. Moore; secretary, Herman H. Fleer; and treasurer, Carl A. Droop.

The following directors were elected: Otto B. Heaton, Howard Beasley, Jay Grinnell, W. Barry Hamilton, Edward A. Geissler, Frank J. Bayley, Alex McDonald, Alfred D. La Motte, and George J. Winter.

A number of resolutions were passed at the same time. One was addressed to the radio and phonograph manufacturers and read as follows:

"The National Association of Music Merchants request that the radio and phonograph manufacturing companies sell only to jobbers who sell only to accredited, legitimate retailers (in other words that wholesalers be wholesalers 100 per cent. and co-operate with their retail merchants, not compete with them. Also, we request a wider mark-up on their products."

A resolution was adopted thanking the officers and committees of the association for the splendid work during the year. Another thanked the trade press for their support of association activities. Another important resolution read as follows:

"Realizing the value of a wider market and of more stimulating and aggressive selling, we recommend to the music merchants of America that they incorporate into their plans for 1928, a more extensive study of their markets, more and better trained salesmen, better advertising and at all times a hearty and whole hearted support of music."

One of the important actions of the Thursday morning session was a suggested change in the by-laws of the merchants association. Under the proposed revision three classes of members are established, as follows: active members for which the annual dues are to be \$10 per year; associate with dues at \$5 per year; and honorary for which no dues are to be charged.

It was further suggested that a committee of seven be appointed by the president of the association to revise the present constitution and by-laws so that its wording will be in conformity with the former constitution existing prior to the adoption of the present set-up. It was further suggested that there should be set up suitable machinery by which

state and regional associations will be fostered in every way by the National association and a close contact maintained between them. This resolution was introduced by Shirley Walker, who had as associates Jay Grinnell, Otto B. Heaton, and Robert N. Watkin.

The committee appointed by President Roberts to foster this plan consists of the following: Parham Werlein, chairman; Shirley Walker, Henry Weisert, Otto B. Heaton, P. E. Conroy, Robert N. Watkin, A. Z. Moore.

After considerable discussion it was decided to hold the next convention at Chicago.

At the suggestion of Frederick P. Stieff it was decided to attempt to secure governmental support for the fine arts, in the form of a separate governmental division of fine arts, and looking indirectly towards the establishment of a national conservatory under government subsidy. A committee was appointed to look into the feasibility of this project and to report next year.

The following delegates to the Music Industries Chamber of Commerce were elected: M. V. DeForeest, Shirley Walker, Alex McDonald, Henry Weisert, Robert Watkin, P. E. Conroy, A. Z. Moore, Otto B. Heaton, Henry Dreher, and E. Paul Hamilton. Edmund Gram and W. W. Smith were named as alternates.

The following were elected as merchants directors for the Music Industries Chamber of Commerce: C. J. Roberts, ex-officio, Henry R. Weisert, M. V. DeForeest, E. Paul Hamilton, and Charles H. Yahrling.

Joint Promotional Meeting

Following the formal meeting there was an open meeting to which were invited members of the Band Instrument Manufacturers Association, National Association of Musical Instrument and Accessories Manufacturers and National Musical Merchandise Association. The meeting was announced as a joint conference to discuss the subject of Promotion of Musical Instruments.

At this meeting were delivered some of the most interesting talks of the entire convention. Among those speaking were Kenneth S. Clark, of the National Bureau for the Advancement of Music. Mr. Clark told of the work of that organization in promoting fretted musical instruments on a national scale. This work, he explained was still in its infancy, but what was already accomplished served to show the great benefit that could be derived from work of this sort.

C. J. DeCault, of Lyon & Healy of Chicago, took

**THE COMSTOCK
CHENEY and CO.**
IVORYTON, CONN.

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**Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
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"Perfected"

"Crown"

**American Steel & Wire
Company**

Chicago—New York

Piano and Musical Instrument Section

for his topic Window Display. He told briefly the underlying principles of a good display. He pointed out that the entire problem of display had changed during the past few years, and that the progressive dealer must keep abreast of the modern methods and means in order to maintain a consistent record for attractive windows.

J. Scanlon, of the Buescher Band Instrument Co. explained how the manufacturers aided their dealers through national advertising and also how the retail dealer could best profit by such display. Mr. Scanlon pointed out that the manufacturer through this means was actually building prospects for their dealers to follow up. He illustrated his talk with the actual work being done by the Buescher organization.

William F. Ludwig, of Ludwig & Ludwig, told of methods of promoting sales of drums and other percussion instruments. He pointed out that there was a considerable field in the various types of instruments and offered a number of suggestions as to how the dealer could apply his sales efforts to the best possible advantage.

James F. Boyer, of C. G. Conn, Ltd., told of practical methods of organizing local bands, in schools, amateur organizations, and professional bodies. He told of the great amount of education literature which had been prepared by his company and others to aid the organizer in getting started.

Franklin Campbell, of Gibson, Inc., spoke on organizing banjo, guitar, and mandolin clubs, a fine field for promotional activity.

H. J. Charlton, of Frank Holton Co., told how to encourage school bands. He urged the dealers present to open the facilities of their warerooms to permit of free practise periods if possible. He also stressed the number of easy methods of instruction which existed for the benefit of just such organizations.

C. M. Tremaine, of the National Bureau for the Advancement of Music, told of the work that had been done in the past year for the formation of school bands and orchestras.

Walter Grover, of A. D. Grover & Son, had as a subject, the "Importance of a Complete Line of Accessories." "The music dealer," said Mr. Grover, "should be in a position to supply every musical need of the community he serves. The contacts gained through the wide musical connections," he continued, "was of inestimable value to the dealer in conducting his business."

B. J. Schultz of Gretsch & Brenner, delivered a valuable speech on the "Value of a Good Poster Service." The poster has a prominent place in the advertising scheme of any dealer and the display possibilities were innumerable, he said.

C. L. Roberts thanked the speakers for their valuable suggestions, in the name of the assembled dealers.

Piano Technicians Reelected A. K. Gutsohn as President

The annual meeting of the Piano Technicians was held at the Hotel Commodore on June 5. About twenty were present when the meeting was officially opened by A. K. Gutsohn, president.

Mr. Gutsohn, in his report, stated that the work accomplished during the year has been of great benefit to the industry. In addition to the great accomplishments of the organization and its members, a number of valuable papers have been prepared by various members, such as, "Lacquer Finish and Its Problems," "Survey of Grand Action Regulating Practices," "Acoustics and Tonal Qualities as Applied to the Piano," and "Player Action Construction Considered in Relation to Piano Construction." Mr. Gutsohn urged that the manufacturers look upon research in the same light as advertising. "Advertising," said Mr. Gutsohn, "aims to tell people how good a product is, while research aims to make a product as good as advertised."

The report of the secretary showed the membership of the association to be 100.

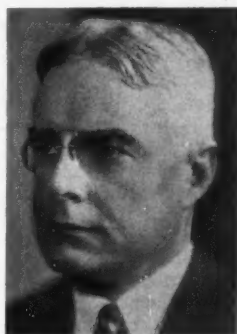
No formal program had been prepared for the annual meeting. However, a number of very interesting impromptu addresses were made by various members present. There was also a talk given by C. D. Bond, newly elected president of the Manufacturers Association. Mr. Bond made a searching analysis of the present day tendency in new designs. He urged that the technicians give particular attention to this form of research, so that new forms might be evolved and new selling appeals created for

the piano through the improvement in appearance and mechanical design.

A. K. Gutsohn was re-elected president. The other officers consist of Otto Schulz, Chicago, vice-president, and Alfred L. Smith, secretary. The executive committee consists of W. B. White, chairman; Emil Voelckel, T. A. Johanson, and E. S. Werolin.

Governor Ritchie Speaks at Annual Banquet

The annual banquet of the National Association of Music Merchants was held at the Hotel Commodore on June 7. The attendance was not quite up to the mark of the last New York convention. The



ALBERT C. RITCHIE,
Governor of Maryland
(Strauss-Peyton Photo.)

high light of the banquet was an address delivered by Albert C. Ritchie, Governor of the State of Maryland. His talk was purely political in nature, Governor Ritchie offering a shrewd analysis of the problems confronting the government. Much interest was manifested by those present, and the talk was broadcast to thousands of listeners outside the industry. The natural publicity attendant upon the appearance of so prominent a personage

as Governor Ritchie caused the newspapers on the following morning to give a generous allotment of space to the annual dinner.

Sir James Elwell Cowie, a British piano merchant, also spoke in light and airy vein. A musical program was rendered by Susanne Keener, soprano, and William Simmons, baritone, and Harry Richmond.

Roy S. Hibschan, President of Musical Supply Association

The annual meeting of the Musical Supply Association of America was held Tuesday, June 5, President Roy S. Hibschan presiding. The report of the president was very brief consisting largely of praise for the efforts of the National Bureau for the Advancement of Music and other promotional activities going on in the piano industry.

The secretary reported that the present membership consisted of forty-six active members, there having been three resignations and two new applications for membership during the year. During the past year forty-five credit reports were compiled and three new creditors committees formed.

The elections resulted as follows: President, Roy S. Hibschan; vice-president, George G. Seeley; secretary, A. L. Smith; treasurer, David A. Smith. The board of directors includes: William A. Breckwoldt, George L. Cheney, M. De Angelis, Roy A. Hibschan, E. C. Johnson, Chas. L. McHugh, W. A. Mennie, C. D. Morgan, Philip G. Oetting, J. T. Patterson, Joseph F. Reed, George G. Seeley, David A. Smith, Arthur L. Wessell, John C. Wickham.

Molinari Endorses Baldwin

The Baldwin Piano House in San Francisco began early to give publicity to the fact that Bernardino Molinari of Rome, Italy, uses and endorses the Baldwin piano. He is one of three guest conductors at the third season of symphony concerts, presented by the Philharmonic Society of San Mateo County, on eight Sunday afternoons during the summer. The players are members of San Francisco Symphony orchestra, and the concerts take place in a natural amphitheater.

H. S. Ackerman Retires

H. S. Ackerman, music dealer, of Greensburg, Pa., has announced his retirement from business. Mr. Ackerman is eighty-three years old, and one of the pioneer music dealers of Pennsylvania. He established his business in 1879.

Receiver for S. Hamilton Co.

The Peoples Saving & Trust Co., of Pittsburgh, has been appointed receiver for the S. Hamilton Company, of that city. An equity action for receivership was filed some time ago by William C. Hamilton, president of the company.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, Rens. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CAPSTAN SCREWS

G. W. MOORE, manufacturer of most of the capstan screws used by the piano trade. 44 Farnsworth Street, Boston, Mass.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 56th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

Piano and Musical Instrument Section

National Piano Manufacturers

C. D. Bond Elected President—Piano Promotion Plans Discussed—N. B. A. M. Praised for Work During Year

The annual meeting of the National Piano Manufacturers' Association was held Tuesday morning, June 5. The election resulted in the selection of



C. D. BOND, who has been elected as president of the N.P.M.A.

One of the outstanding features of the meeting was the emphasis placed upon the various plans for piano promotion now being carried on and in contemplation. W. E. Guylee, the retiring president, in his address, pointed out the importance of the work of the National Bureau for the Advancement of Music, laying special stress upon the preparation of the manual, "A Guide for Teaching Piano Classes in the School," which was adopted by the Music Supervisors National Conference, in Chicago, a few months ago.

Another important discussion was upon the matter of duplication of leases, a movement which seems to be growing at the present time. It was pointed out that many of these were due to careless methods of bookkeeping, but some of them represented outright frauds. It was recommended that a clearing house be established, under the jurisdiction of the Chamber of Commerce, to investigate individual dealers at the request of any manufacturer, a charge of \$5.00 to be set for the investigation. It was stated that most of the manufacturers and finance companies had agreed to cooperate in making the suggested investigations.

No decision was reached regarding the next convention city, this being left entirely to the executive committee, with the recommendation that Chicago be selected.

Hermann Irion, president of the M. I. C. C., urged that at least one general meeting of all the affiliated bodies of the Chamber of Commerce be held at the beginning of each convention.

John S. Gorman, vice-president of the Gulbransen Company, spoke presenting the results of the investigation of the retail piano field in the United States, as a result of which he declared that a strong campaign is necessary to convince people that the old piano in the home is out of date, and should be replaced.

A report was received from the National Piano Technicians' Association, telling of the work of that body. A report from the Piano Promotion Committee was also received.

C. D. Greenleaf Again Heads Band Instrument Manufacturers

The annual meeting of the Band Instrument Manufacturers, held on June 4, proved lively and well attended. In his annual report, C. D. Greenleaf, president, stressed the good work that has been accomplished in the matter of school band organization. He also reported considerable progress in the elimination of some of the outstanding trade abuses such as subsidizing musicians, excessive discounts, excessive allowances, etc. "It is obviously much better," said Mr. Greenleaf, "to do a smaller business and do that business at a profit than to do a large business at no profit. Many industries besides ours are learning this fact by sad experience and the tendency seems to be more and more to refuse business which cannot be done on a profitable basis."

The secretary reported the same membership as last year, with one resignation pending. The biggest work of the year was in the matter of band

promotion carried on with the active assistance of the National Bureau for the Advancement of Music. The Association also loaned money enough to finance the National High School Orchestra Camp for the first year. Prizes have been given in the forty-eight band contests in various parts of the country.

C. D. Greenleaf was elected to succeed himself as president. Other officers elected were: vice-president, H. J. Charlton, and secretary and treasurer, A. L. Smith. During the meeting inspirational addresses were made by Joseph E. Maddy, chairman of the committee on instrumental affairs of the Music Supervisors' National Conference, and by C. M. Tremaine, director of the National Bureau for the Advancement of Music.

Piano Travelers Elect A. B. Furlong as President

The annual meeting and dinner of the National Piano Travelers' Association was held in the National Republican Club on Monday evening, June 4. Over 100 members and guests were present when the meeting was formally opened by President Laughhead. The usual spirit of good fellowship pervaded the entire meeting, and much jovial badinage took place. The secretary reported that there were at present on the rolls 256 active members and forty honorary members, making a total of 296.

The chief business on the program was the report of the delegates to the National Council of Traveling Salesmen, who reported that considerable progress had been made on the Pullman Surcharge Bill. W. B. Williams stated that a bill calling for the removal of this extra tax had been reported out of committee, with every prospect of favorable action on the part of the Senate, when the usual closing filibuster delayed all action until the next session.

The election of officers resulted in Atherton B. Furlong being elected president. The other officers were, first vice-president, Raymond Briggs; second vice-president, Henry D. Hewitt; third vice-president, Charles Burtzloff; treasurer, Jack Bliss; secretary, Albert Behning. The new officers were solemnly installed by Major Rich, third and oldest living president of the National Piano Travelers' Association. W. B. Williams and Fred H. Harlow were elected to fill the two vacancies in the executive committee. The delegates to the Music Industries Chamber of Commerce were all re-elected.

At the close of the meeting the secretary was instructed to send telegrams of greeting to two of the old and well-beloved members of the organization, Colonel Payson and Gust Ad Anderson. The evening closed with an elaborate entertainment program arranged by Jack Bliss, chairman of the entertainment committee.

Musical Instrument and Accessories Manufacturers

At a meeting of the National Association of Musical Instrument and Accessories Manufacturers held at the Hotel Commodore June 6, the following officers and directors were elected for the ensuing year:

President—H. C. Lomb, Waverly Musical Products Co., Long Island City, N. Y.

Vice-President—H. Kuhrmeyer, Stromberg-Voisinet Co., Chicago, Ill.

Secretary and Treasurer—Alfred L. Smith, New York.

Directors—G. F. Chapin, New York; D. L. Day, Groton, Conn.; Walter M. Gotsch, Chicago, Ill.; H. H. Slingerland, Chicago, Ill.; Wm. F. Ludwig, Chicago, Ill.; Carl W. Nelson, Boston, Mass.; J. R. Stewart, Chicago, Ill.; and Jay Kraus, Chicago, Ill.

An increase in the budget for the next year was approved. The question of promotion of fretted instruments was also discussed and arrangements are to be made for a committee, to be chosen later, to confer with publishers, orchestra and band leaders with the view of a more general use of these instruments.

The mass meeting idea for the Convention next year was generally favored by those present.

Heine Business Closing Out

The Heine Piano Co. which has been in business in San Francisco for over 30 years, has large signs on the building announcing a closing out sale. Mrs. Sarah Heine, who has been president of the Company since it moved to its location on Market street, stated that the quiet condition

of the piano business and the desire of Mr. Heine to attend to other interests are jointly responsible for the piano company's efforts to close out the business. However, the Heine Piano Co. has a lease on its present building which has more than two years to run, so the company will not sell its stock and fixtures in one deal, unless the lease is first disposed of. Mrs. Heine believes that times in the piano business were harder in 1896 than they are today, but in those days the whole industry, from manufacturers to salesmen, had to struggle to survive. They have had things too easy during most of the intervening years.

Interesting Jesse French Publicity

The Jesse French & Sons Piano Company has prepared a beautiful illuminated engraving, which has been sent out, appropriately framed, to dealers. The text is interesting, and reads as follows:

"MUSIC"

"There is only one commodity in which a man may make an investment with the assurance that it will be returned to him an hundredfold. That commodity is happiness. Happiness can be bought, living, lasting, homey happiness, in the form of music. To yourself, to your children, to your friends, you owe all the happiness possible. A piano is the wellspring of all music, and music is the very essence of a happy home. A piano means pleasure for your entire circle of family and friends. Perhaps, it may make the lives of many others, strangers to you, more worth living. Think what a service was rendered mankind by those who gave the small Ignace Jan Paderewski his opportunity to make music!"

Speakers for Coast Convention

P. T. Clay, president of Sherman, Clay & Co. and Shirley Walker, the firm's comptroller, are both scheduled to make addresses at the Western Music Trades Convention in Los Angeles, June 26, 27 and 28. En route west from the New York convention, they planned to attend the radio convention in Chicago. L. W. Sturdevant, manager of the radio and phonograph departments of Sherman, Clay & Co. went to the Chicago convention via Seattle where he was joined in his eastward trip by R. E. Robinson, Sherman, Clay & Co.'s Northwest manager. Harald Pracht, manager of the retail piano department of Sherman, Clay & Co. in San Francisco will be at the Los Angeles Convention. Harald Pracht says that the leases of all the Northern California branches of the Wiley B. Allen Co. have been disposed of, to other than musical concerns, by Sherman, Clay & Co. The lease of the San Francisco stores has not been disposed of and Sherman, Clay & Co. are using the store, temporarily as salesrooms for used pianos.

Mathushek to Have Exhibit

Plans to have an exhibit of Mathushek pianos at the Western Music Trades Convention in Los Angeles are being made by J. F. Goelzlin, of the Pacific Music Co., San Francisco. Mr. Goelzlin is Pacific Coast distributor for the Mathushek and he reports constantly increasing interest in this well-known line of pianos. He will also display Welte Mignon rolls which he distributes on the Pacific Coast.

Alford & Fryar Expand

H. H. Hough has been appointed sales manager of the piano department of the Alford & Fryar Piano Company, of Canton, Ohio. C. M. Alford, vice-president of the company, has announced that the company has taken on additional space, extending to the third floor of the present building, and also the space adjoining his present quarters.

Edison-Splitdorf Merger

An important merger was announced in the radio and phonograph fields, with the announcement of a merger of patent and licensing agreements of the Splitdorf Bethlehem Electric Company, and Thomas A. Edison, Inc. The merger carries an agreement for the joint manufacturing and sale of radio and electric phonographs.

Demand for Period Grands Good

The Concord Piano Co. of San Francisco which specializes in Starr and Hazelton pianos, is making some nice sales of period grands, according to George Braun, manager of the company. People who build fine new homes seem to want pianos to go with their period furniture.

Mrs. Valentine

Mrs. Julia Adele Valentine, wife of Harry R. Valentine, vice-president of the Dreher Piano Company, Cleveland, Ohio, died at her home, 1215 Manor Park, Lakewood, on Monday, June 4. Mrs. Valentine was a member of the Woman's City Club; the D. A. R.; Daughters of 1812; the Lakewood Garden Club; and the Nokomis Club. Funeral services were conducted at her own residence. The interment was at Lorain, on Wednesday.

Alfred Fox

Alfred Fox, president of the Alfred Fox Piano Company, died in Memorial Hospital, in New York, on June 1. Mr. Fox was one of the best known piano men in the New England territory. He established the Alfred Fox Piano Company about twenty-five years ago. He is survived by his wife and one son, Howard Fox, who is secretary of the company.

George T. McLaughlin

George T. McLaughlin, formerly of the New England Piano and Organ Company, died at the age of eighty-one, at his home in Sandwich, Massachusetts. Mr. McLaughlin was well known at one time as an organ manufacturer, and later as a piano manufacturer.

William F. Lamb

William F. Lamb, manager of the J. S. Lamb Piano Company, Cairo, Illinois, died recently at the age of fifty-three. Mr. Lamb was also connected with the Lamb Piano Company, of Nashville, Tenn.

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Uprights Players Grands Reproducing Grands

WURLITZER

REG. U.S. PAT. OFF.

The Wurlitzer Complete Line of Pianos



GRANDS

Wurlitzer offers a complete line of grands to satisfy every purse and purpose. Each style is an outstanding value of its type. Straight, period, interpretive and reproducing grands in a variety of case designs, sizes, finishes to meet the most exacting customer demands.*****

UPRIGHTS

Wurlitzer offers a complete line of upright pianos with which the piano merchant can honestly meet every piano demand that he is called upon to serve. The Wurlitzer studio, straight, player, interpretive, and reproducing models are acknowledged the leaders of their type.*****

A
fine
tribute was
paid to the new
Wurlitzer styles of
grands and uprights which
were shown for the first time at
the Music Trades Convention in
New York. Dealers from all parts of the
country not only expressed their admiration
with words of praise, but they also expressed the
convictions of their judgement with gratifying orders
for these new models which are indeed paramount values.

The excellent quality of tone---the beauty of case design---the expert craftsmanship and new refinements give these 1929 Wurlitzers a salability which is unequalled in the piano market. Dealers, who wish to pass on to their customers the greatest value in piano merchandise, will find a revelation in these newest values offered by the world's greatest manufacturer of musical instruments.

Piano merchants who did not have the opportunity of visiting the Wurlitzer Exhibit at the Convention and consequently are not familiar with the advancement that Wurlitzer has contributed to piano craft, may address a card to either factory and receive illustrations, specifications and prices of these new styles which have remarkable profit producing possibilities, for the progressive piano merchant.

WURLITZER GRAND PIANO COMPANY, at De Kalb, Illinois
THE RUDOLPH WURLITZER MFG. CO. at North Tonawanda, N.Y.

